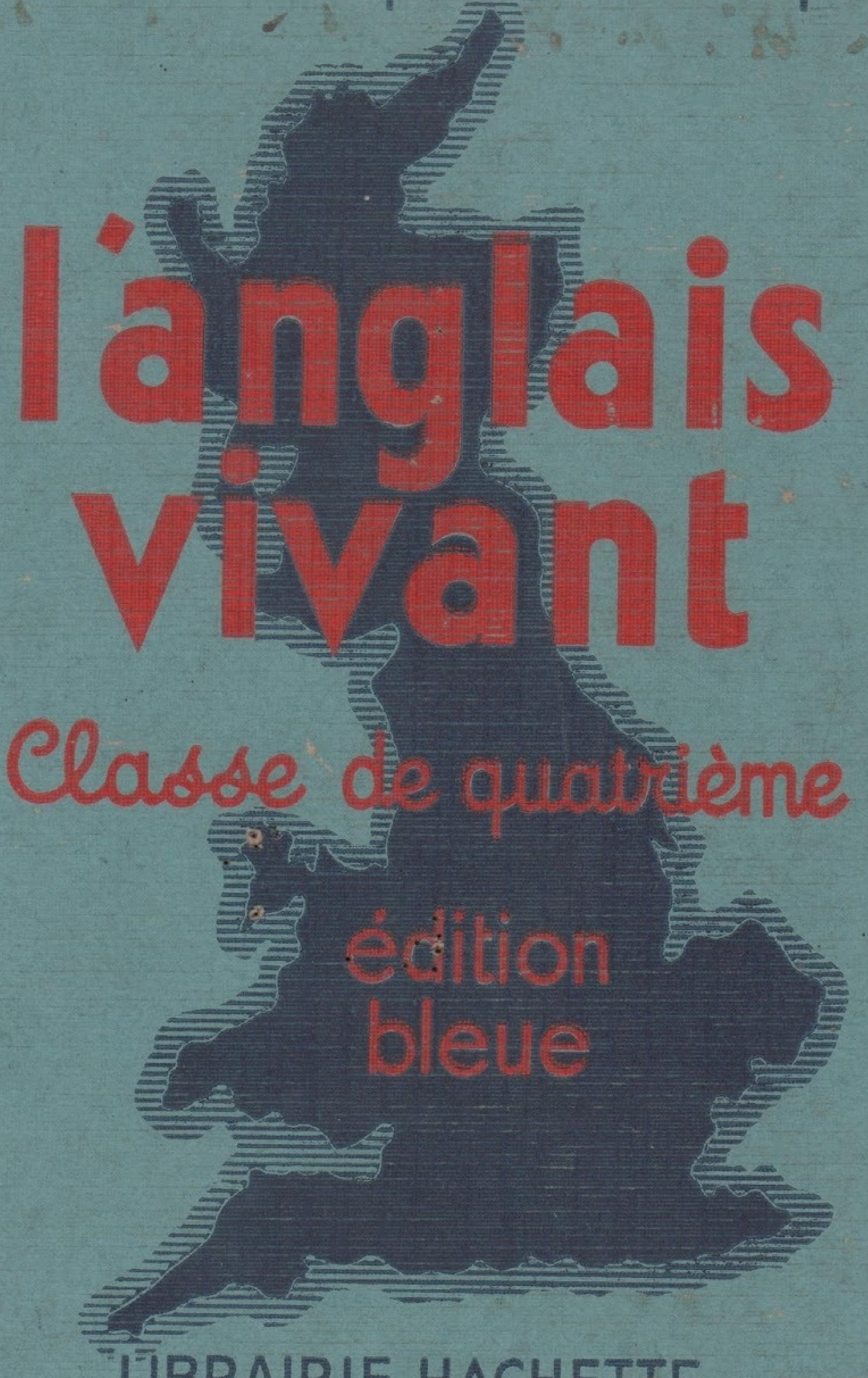
P. et M. Carpentier-Fialip



l'anglais vivant

Classe de quatrième

édition bleue

LIBRAIRIE HACHETTE

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ÉDITION BLEUE

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AVERTISSEMENT

Ce troisième volume de la série bleue de l'Anglais Vivant est essentiellement **un recueil de morceaux choisis.** *Son principal élément constitutif n'est donc plus la leçon, avec sa dose graduée et digeste de vocabulaire et de grammaire, mais le* **texte** *littéraire, savoureux, mais plus difficile à assimiler.*

Les nouveaux programmes de 1939 nous permettent d'offrir à nos élèves grandis un choix de textes variés où la civilisation et l'histoire côtoient l'aventure, la fantaisie, et la plus délicate poésie. Nous nous sommes efforcés de rendre ces lectures aisées par les notes explicatives, et profitables par les exercices d'application.

L'ouvrage est divisé en deux parties :

1. Une esquisse en trois chapitres de la vie du peuple anglais, depuis les origines de sa civilisation jusqu'à la Restauration.

2. Un groupe de cinq chapitres de lectures, destinées à l'enrichissement du vocabulaire de la vie moderne, intellectuelle, morale, et sociale, avec les formules idiomatiques qu'il peut comporter.

Le **chapitre** *comprend, outre une courte introduction dans la partie historique, des textes, des notes, et des sujets de devoirs, ou plans de préparations.*

Chaque **texte** *est précédé d'une* **étude phonétique.**

Les **notes explicatives** *doivent éviter à l'élève les dangers de la recherche dans un mauvais dictionnaire; les* **remarques grammaticales** *renvoient à la Grammaire de l'Anglais Vivant, utilisable dans toutes les classes à partir de la 4e.*

Les **plans de préparation** *sont divisés en trois sections :*

a) *Grammaire et formation de mots.*

b) *Thème d'imitation utilisant la plupart des éléments idiomatiques et grammaticaux du texte étudié.*

c) *Questionnaire d'élocution, qui va du mécanisme élémentaire à l'expression de l'intelligence des idées et du style.*

Chaque chapitre comprend en outre des sujets de **narrations** *et des exercices de* **révision grammaticale** *qui permettent de regrouper synthétiquement les éléments précédemment glanés. Le vocabulaire fort simple de ces exercices facilite leur emploi oral en faisant porter l'attention des élèves uniquement sur la difficulté grammaticale.*

Pierre et Madeleine CARPENTIER-FIALIP.

L'ANGLAIS VIVANT

CLASSE DE QUATRIÈME

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THE BRITISH ISLES

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PRONONCIATION

*Voyelles**.

i:	**beef**, nº 11.
i	**sit**, nº 14.
e	**bed**, nº 18.
æ	**cat**, nº 22.
ɑ:	**car**, nº 25.
ɔ	**not**, nº 28.
ɔ:	**door**, nº 31.
u	**put**, nº 35.
u:	**blue**, nº 38.
ʌ	**cut**, nº 41.
ə:	**fur**, nº 44.
ə	**a'gain**, nº 47.

*Diphtongues**.

ei	**cake**, nº 58.
ou	**nose**, nº 64.
ai	**five**, nº 67.
au	**cow**, nº 70.
ɔi	**boy**, nº 73.
iə	**dear**, nº 76.
ɛə	**where**, nº 79.
ɔə	**more**, nº 82.
uə	**sure**, nº 86.

*Triphtongues**.

aiə	**fire**
auə	**flour**
eiə	**player**

(fire, flour, player : nos 89, 90.)

*Consonnes**.

p	**pot**, nº 92.
b	**blue**, nº 96.
t	**try**, nº 99.
d	**'mended**, nº 103.
k	**'character**, nº 106.
kw	**quick**, nº 108.
g	**girl**, nº 109.
m	**A'merica**, nº 115.
n	**never**, nº 116.
ŋ	**lon(g)**, nº 119.
f	**far**, nº 123.
v	**'very**, nº 126.

* REMARQUE : Les numéros renvoient aux paragraphes du *Manuel Pratique d'Anglais Parlé*, par G. FAURE, Librairie Hachette, 1948.

Consonnes (suite)*.

θ	**thing** (nos 128 à 131)
ð	**this** (nos 128 à 131)
s	**tops**, nº 132.
z	**zoo**, nº 135.
ʃ	**shut**, nº 138.
tʃ	**chair**, nº 138.
ʒ	**'measure**('meʒə), nº 140
dʒ	**Jack**, nº 142.
r	**red**, nº 144.
clear l	**look**, nº 149.
dark l	**well**, nº 150.
h	**hat**, nº 154.
w	**what**, nº 158.
j	**yes**, nº 162.

Consonnes muettes . . . . nº 178
Influence des sons les uns sur les autres . . .
(substitutions, disparitions, etc...) . . . . nos 166 à 178

ACCENTUATION

1. Accent syllabique ou accent de mot . . . nos 181 à 214
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Neutralisation des voyelles. Formes pleines et formes réduites . . . . nos 225 à 234

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* REMARQUE : Les numéros renvoient aux paragraphes du *Manuel Pratique d'Anglais Parlé*, par G. FAURE. Librairie Hachette, 1948.

SHORT VOWELS

æ *cat*	e *bed*	i *sit*	ɔ *not*	ʌ *but*	u *put*
at	pen	is	got	cut	full
back	set	kick	on	us	book
man	head	list	sock	plum	good
tap	weather	pink	top	run	look

LONG VOWELS

ɑ: *car*	i: *beef*	ɔ: *door*	ə: *fur*	u: *blue*	ju: *tube*
far	be	floor	murmur	rule	pupil
ca(l)f	seen	more	turn	do	use
father	sea	wall	term	school	you
master	ceiling	saw	bird	flew	new

DIPHTHONGS

ei *cake*	ai *five*	ɔi *boy*	au *cow*	ou *nose*
ace	mile	join	fowl	bone
pail	nine	noise	now	go
may	side	oil	brown	note
obey	time	toy	sound	coal

ɛə *where*	iə *dear*	uə *sure*
where	near	boor
chair	here	moor
bare	beer	poor
pear	steer	tour

CONSONANT SOUNDS

h *hat*	l *bell*	dʒ *jack*	kw *quick*	r *red*	
have	bell	jam	queen	drop	carrot
here	mill	Jane	quick	grass	barrel
home	milk	job	quarrel	run	mirror
hop	line	jug	question	rod	courage

tʃ *chair*	ʃ *shut*	ŋ *long*	ð *this*	θ *thing*
chain	shave	bang	that	thick
chalk	shell	king	then	thorn
chin	sheep	song	there	three
choice	show	flung	those	Thursday

CHAPTER THE FIRST

THE BEGINNINGS OF BRITAIN



Victoria and Albert Museum.

W. BELL SCOTT. BUILDING THE ROMAN WALL.



Photo C.F.

STONEHENGE.

THE CAVE-MEN

The first men to inhabit Great Britain were the men of the Stone Age. They slept in caves and lived by fishing and hunting. Their tools and weapons (*arms*) were made of stone, cut and polished.

They sometimes built great circles of huge (*enormous*) stones which were probably their temples. The most famous of them is **Stonehenge** on the great Salisbury Plain.

GAELS AND BRITONS

After these men came the **Celts**, who had migrated from the Caspian Sea to the West of Europe.

The first were the **Gaels** whose descendants still people Ireland and Scotland. They were followed by the **Britons** who knew how to work iron and other metals and belonged to the Druidical religion.

The Britons attained a high degree of civilization and people of their race still survive in Cornwall, in Wales and in French Brittany.

ROMAN BRITAIN

About fifty years before Christ (in 55 and 54 B. C.) Julius Cæsar made two short expeditions to Britain after his victory over the Gauls, and a century later, in 43 A. D., the Romans at last decided to conquer the country systematically.

Their conquest was easy in the plains of the South and the Midlands; but the Picts and Scots, two Celtic tribes who lived beyond the Clyde, resisted so well that the Romans could never penetrate into Scotland. So, to protect the North of Britain against the Picts and Scots, the Romans built first a line of fortifications, then a strong wall 70 miles long in the narrowest part of the island.

Britain then became an imperial Province. Peace and order reigned; roads were built and commerce increased. Vestiges of this Romano-British civilization are numerous in England, especially fragments of roads, villas, mosaics, etc...

THE SAXON CONQUEST

When Rome was threatened (*menaced*) by the Barbarians, she called back her legions and in 410, after their departure, Britain became a prey to new invaders who came from Denmark and also from North Germany, principally **Jutes, Angles** and **Saxons.**

The Celts were driven back into the mountains of Wales, Cornwall and Scotland, and the Saxon rule was established at last in Great Britain after two centuries of pitiless fighting.

KING ARTHUR

Out from the confused history of this conquest the legendary name of King Arthur has survived. British legends tell how he has been taken to the Vale of Avilion to be healed of his grievous wounds and how he will live there till his return, some day, when he shall come back to save his Celts and lead them to victory.

SAXON CIVILIZATION

The Saxons, who were already fairly civilized, became converted to Christianity by **St Augustine** and his monks, even before they had completed their conquest.

The Church encouraged learning and music. The names which are best-known in Anglo-Saxon literary history are those of **Caedmon**, the poet; of the Venerable **Bede**, the historian; and of **King Alfred** who was a scholar and translated Latin works into English for the education of his people.

He also defended the country with success against the invasions of the **Danes.** But after his death, in the year 900, England passed under Danish rule.

It was only after the death of the Danish king Canute that **Edward the Confessor,** the last descendant of the Saxon kings, was called back from exile to sit on the English throne, in 1035.



Victoria and Albert Museum.

F. M. BROWN. EXPULSION OF THE DANES FROM MANCHESTER.

1.

i: *beef*	ɔ: *door*	u: *blue*	iə *dear*	ei *cake*
shield	**shore**	**grew**	**year**	**strange**
priest	**coarse**	**druid**	**spear**	anciently
people	**s(w)ord**	**include**	mysterious	veneration

2. **earthenware, sacrifice, forest, metal, mistletoe, ceremonies, Briton, victim.**
deserving, particular, druidical, included, instructed.

3. **Gaul** (gɔ:l) **money** (ˈmʌni) **human** (ˈhju:mən)
cloth (klɔθ) **weapon** (ˈwepən) **mistletoe** (ˈmisltou)
swamp (swɔmp) **savage** (ˈsævidʒ) **awkward** (ˈɔ:kwəd)

The whole country was covered with forests and swamps. The greater part of it was very misty and cold. There were no roads, no bridges, no streets, no houses deserving of the name. A town was nothing but a collection of straw-covered huts, hidden in a thick wood, with a ditch all round, and a low wall, made of mud, or the trunks of trees placed one upon another. The people planted little or no corn, but lived upon the flesh of their flocks and cattle. They made no coins, but used metal rings for money. They were clever in basket-work, as savage people often are; and they could make a coarse kind of cloth, and some very bad earthenware.

They made boats of basket-work, covered with the skins of animals, but seldom ventured far from the shore. They made swords of copper mixed with tin; but these swords were of an awkward shape, and so soft that a heavy blow would bend one. They made light shields, short pointed daggers, and spears.

The Britons had a strange and terrible religion, called the Religion of the Druids. It seems to have been brought over, in very early times indeed, from the opposite country of France, anciently called Gaul. It is certain that the Druidical ceremonies included the



London Museum.

FORESTIER. ANCIENT BRITONS.

sacrifice of human victims, and, on particular occasions, even the burning alive, in immense wicker cages, of a number of men and animals together. The Druid Priests had some kind of veneration for the Oak, and for the mistletoe when its white berries grew upon the Oak. They met together in dark woods, which they called Sacred Groves; and there they instructed in their mysterious arts young men who sometimes stayed with them as long as twenty years.

CHARLES DICKENS. *(A Child's History of England.)*

1.

i: *beef*	ɔ: *door*	ai *five*		ei *cake*	ou *nose*
feed	**war**	**high**	**wild**	**came**	**whole**
beat	**fought**	**side**	**clim(b)**	**great**	**though**
leave	**thought**	**i(s)land**	**divide**	**break**	**soldier**

2. **inhabitant, possession, to maintain, to remain, already, to possess, together, to prevent, to defend, to assemble, to enclose, immediately, to return, to repair, defence.**

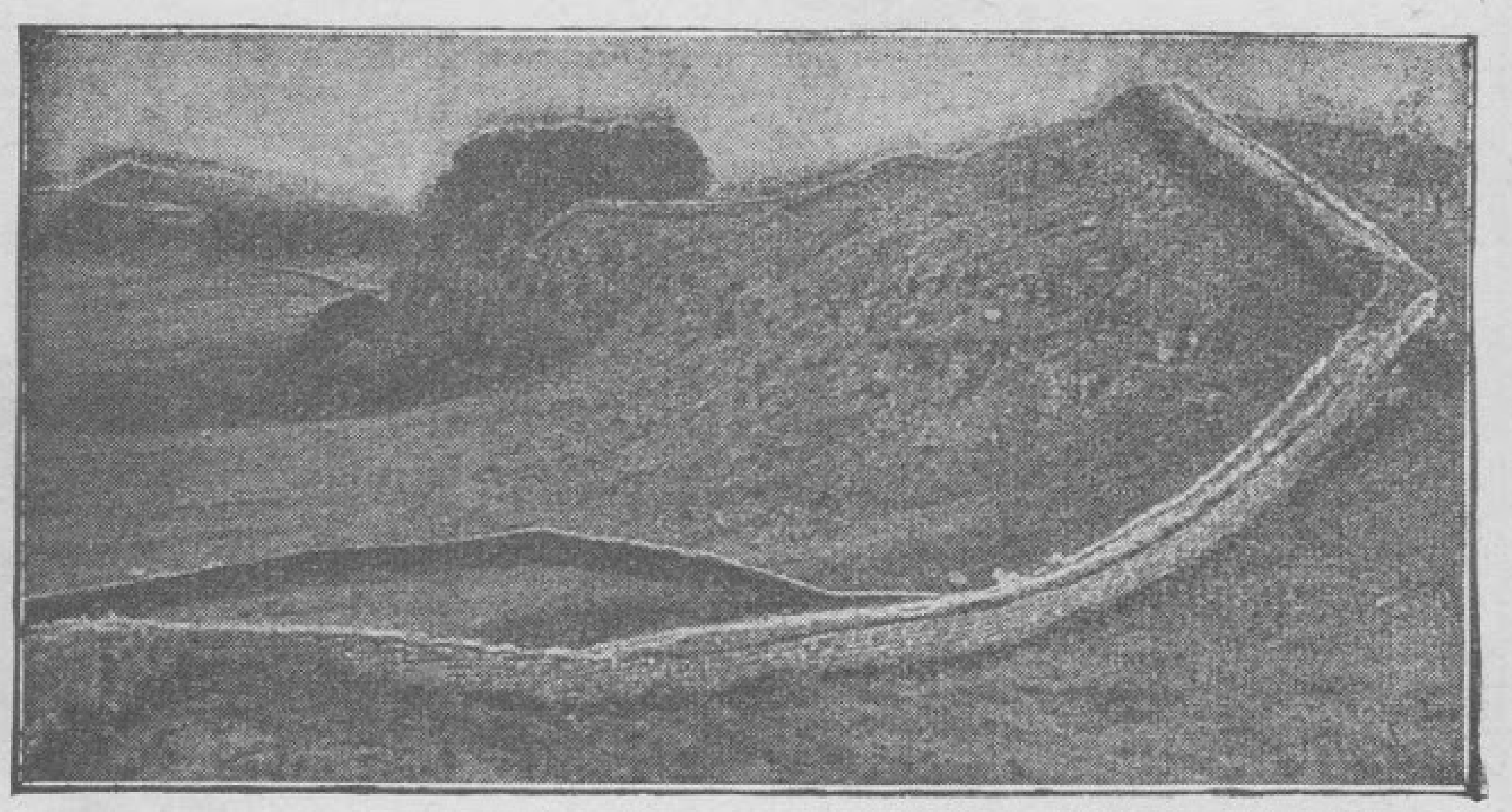
3. **resolve** (ri'zɔlv) **level** ('levl) **purpose** ('pəːpəs)
southern ('sʌðən) **quiet** ('kwaiət) **quarrel** ('kwɔrəl)

A long time since, eighteen hundred years ago and more, there was a brave people, called the Romans, who undertook to conquer the whole world, so as to make their own city of Rome the head of all the nations upon the face of the earth. And at last they came to Britain, and made a great war upon the inhabitants, called the British, or Britons.

The Romans, who were a very brave people, beat the British, and took possession of almost all the flat part of the island, which is now called England, and also of a part of the south of Scotland. But they could not make their way into the high northern mountains of Scotland, where they could hardly get anything to feed their soldiers, and where they met with much opposition from the inhabitants. The Romans, therefore, resolved to remain satisfied with the level ground of which they had already possessed themselves.

Then the wild people of Scotland began to come down from their mountains.

They were not one nation, but divided in two, called the Picts and Scots; they often fought against each other, but they always joined together against the Romans and the Britons. At length, the Romans thought they would prevent these Picts and Scots from coming into the Southern part of Britain. For this purpose, they built a



By courtesy of the Travel Association.
HADRIAN'S WALL.

very long wall between one side of the island and the other; and they made towers on the wall, and camps, with soldiers, from place to place. This wall defended the Britons for a time, and the Scots and Picts were enclosed within their own mountains. But they were very much displeased with this, and assembled in great numbers, and climbed over the wall. So the Romans built a new wall, and a much stronger one than the first. And the Roman soldiers defended the second wall so well, that the Scots and Picts could not break through it; though they often came round the end of the wall by sea.

But at this time great quarrels, and confusions, and civil wars, took place at Rome. So the Roman Emperor sent to the soldiers whom he had maintained in Britain, and ordered that they should immediately return to their own country, and leave the Britons to defend their wall as well as they could. The Roman soldiers were very sorry for the poor Britons, but they could do no more to help them than by repairing the wall of defence. They therefore built it all up, and made it as if it were quite new. And then they took to their ships, and left the island,

SIR WALTER SCOTT. *(The Tales of a Grandfather.)*

I. — EXCALIBUR

1.

u : *blue*	ou *nose*	ɔ *not*	ai *five*	ei *cake*	u *put*
moon	**roll**	**cross**	**nigh**	**spake**	**full**
noon	**bold**	**watch**	**(k)night**	**strait**	**bosom**
wound	**clothed**	**strongly**	**lightly**	**delay**	**bulrush**

2. barren, **mission**, to **ren**der, **shame**ful, **splen**dour, **won**derful, **moun**tain, to **bran**dish.
to up**lift**, to per**form**, to re**ply**, to de**lay**, to re**mem**ber, a**mong**, a**cross**, with**out**.
wheresoe**ver**.

3. **Arthur** ('ɑ:θə) **Bedivere** ('bediviə) **ere** (ɛə)
bosom ('buzəm) **Lyonnesse** ('laiɔ'nes) **mere** (miə)
ocean ('ouʃən) **Excalibur** (eks'kælibə) **samite** ('sæmait)

So all day long the noise of battle roll'd
Among the mountains by the winter sea;
Until King Arthur's table, man by man,
Had fall'n in Lyonnesse about their Lord,
King Arthur : then, because his wound was deep,
The bold Sir Bedivere uplifted him,
Sir Bedivere, the last of all his knights,
And bore him to a chapel nigh the field,
A broken chancel with a broken cross,
That stood on a dark strait of barren land.
On one side lay the Ocean, and on one
Lay a great water, and the moon was full...
Then spake King Arthur to Sir Bedivere :
I am so deeply smitten through the helm
That without help I cannot last till morn.
Thou therefore take my brand Excalibur,
Which was my pride : for thou rememberest how
In those old days, one summer noon, an arm
Rose up from out the bosom of the lake,



House of Lords. (Felton Photo.)

KING ARTHUR WOUNDED TO DEATH.

Clothed in white samite, mystic, wonderful,
Holding the sword — and how I rowed across
And took it, and have worn it, like a king :
And wheresoever I am sung or told
In aftertime, this also shall be known.
But now delay not : take Excalibur,
And fling him far into the middle mere :
Watch what thou seest, and lightly bring me word.

. . . . . .

Then quickly rose Sir Bedivere, and ran,
And, leaping down the ridges lightly, plunged
Among the bulrush beds, and clutched the sword,
And strongly wheeled and threw it. The great brand
Made lightnings in the splendour of the moon;
But ere he dipped the surface, rose an arm
Clothed in white samite, mystic, wonderful,
And caught him by the hilt, and brandished him
Three times, and drew him under in the mere.
And lightly went the other to the king.

LORD TENNYSON. *(Idylls of the King.)*

II. — THE FUNERAL BARGE

1.

ʌ *but*	əː *fur*	au *cow*	ɛə *where*	uː *blue*	ei *cake*
blood	**stern**	**loud**	**ware**	**move**	**chafe**
dusky	**world**	**brow**	**there**	**loose**	**waste**
sudden	**murmur**	**crown**	**fairest**	**moon**	**stately**

2. **funeral, agony, to shiver, to tingle.**

3. **withered** (ˈwiðəd) **sword** (sɔːd) **casque** (kæsk) **tear** (tiə)

(When Sir Bedivere reports what he has seen, the King asks to be carried to the lake. They walk towards the water.)

And on a sudden, lo! the level lake,
And the long glories of the winter moon.
Then saw they how there hove a dusky barge,
Dark as a funeral scarf from stem to stern,
Beneath them; and descending they were ware
That all the decks were dense with stately forms
Black-stoled, black-hooded, like a dream — by these
Three Queens with crowns of gold — and from them rose
A cry that shivered to the tingling stars,
And, as it were one voice, an agony
Of lamentation, like a wind that shrills
All night in a waste land, where no one comes,
Or hath come, since the making of the world.
Then murmured Arthur, 'Place me in the barge,'
And to the barge they came. There those three Queens
Put forth their hands, and took the King and wept.
But she, that rose the tallest of them all
And fairest, laid his head upon her lap,
And loosed the shattered casque, and chafed his hands,
And called him by his name, complaining loud,
And dropping bitter tears against his brow
Striped with dark blood: for all his face was white
And colourless, and like the withered moon
Smote by the fresh beam of the springing east.

LORD TENNYSON. *(Idylls of the King.)*

III. — AVILION...

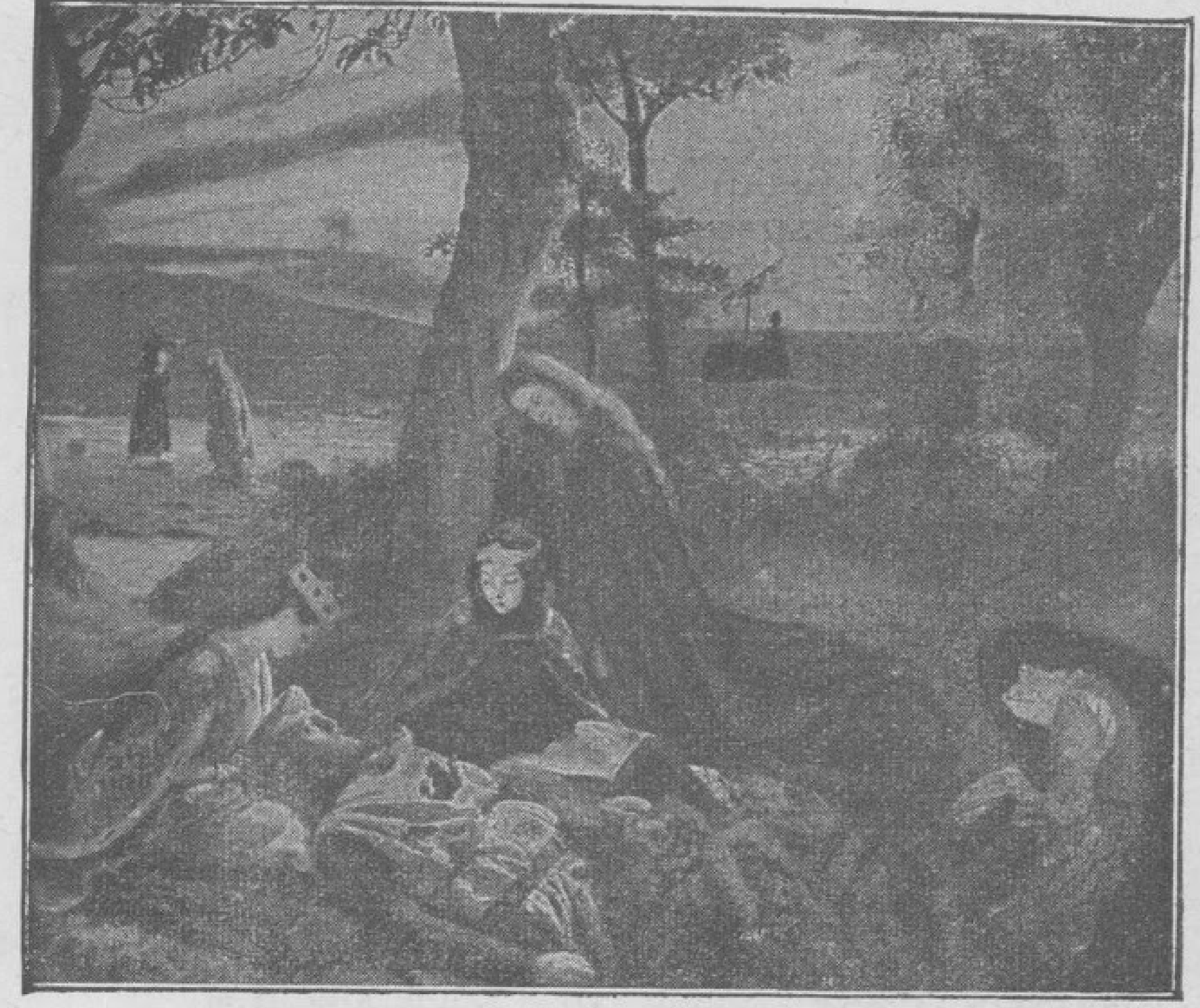
1.

ʌ *but*	uː *blue*	ɔː *door*	ou *nose*	ai *five*	iː *beef*
hull	**true**	**oar**	**bold**	**eye**	**see**
flood	**flute**	**dawn**	**blow**	**hide**	**heal**
ruffle	**plume**	**orchard**	**holy**	**wild**	**been**
comfort	**wound**	**swarthy**	**noble**	**mind**	**grievous**

2. **valley, hollow.**
companionless, to revolve, Avilion.

3. **swan** (swɔn) **verge** (vəːdʒ) **forehead** (ˈfɔrid)
myrrh (məː) **bowery** (ˈbauəri) **dissolved** (diˈzɔlvd)

Then loudly cried the bold Sir Bedivere,
'Ah! my Lord Arthur, whither shall I go?
Where shall I hide my forehead and my eyes?
For now I see the true old times are dead,
When every morning brought a noble chance,
And every chance brought out a noble knight.
Such times have not been since the light that led
The holy Elders with the gift of myrrh.
But now the whole Round Table is dissolved
Which was an image of the mighty world;
And I, the last, go forth companionless,
And the days darken round me, and the years,
Among new men, strange faces, other minds!'
And slowly answered Arthur from the barge:
'The old order changeth, yielding place to new.
Comfort thyself: what comfort is in me?
Pray for my soul. More things are wrought by prayer
Than this world dreams of..................
But now farewell. I am going a long way
To the island-valley of Avilion;
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies



National Gallery, Millbank.

JAMES ARCHER. MORTE D'ARTHUR.

Deep-meadowed, happy, fair with orchard-lawns
And bowery hollows crowned with summer sea,
Where I will heal me of my grievous wound.'
So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs. Long stood Sir Bedivere
Revolving many memories, till the hull
Looked one black dot against the verge of dawn,
And on the mere the wailing died away.

LORD TENNYSON. *(Idylls of the King.)*

1.

ou *nose*	i: *beef*	e *bed*	ɑ: *car*	ai *five*	ɔ *not*
old	**seize**	**end**	**last**	**tide**	**loss**
close	**speed**	**head**	**hard**	**spite**	**long**
wont	**breathe**	**breath**	**chant**	**scribe**	**gospel**
whole	**Easter**	**pleasant**	**master**	**(w)rite**	**scholar**

2. version, answer, cheerfully, sleepless, pleasantness, sentence, sleeplessness, finished, pavement, solemn.
extreme, thyself, to prolong, to continue, to preserve, however, ascension, another, to support, farewell.

3. **truth** (tru:θ) **bade** (bæd) **dawn** (dɔ:n) **tongue** (tʌŋ)
Baeda (ˈbi:də) **pupil** (ˈpju:pl) **Isidore** (ˈizidɔ:) **lecture** (ˈlektʃə)
usual (ˈju:ʒuəl) **humour** (ˈhju:mə) **quietly** (ˈkwaiətli) **eventide** (ˈi:vəntaid)

Two weeks before the Easter of 735 the old man was seized with an extreme weakness and loss of breath. He still preserved, however, his usual pleasantness and good humour, and in spite of prolonged sleeplessness continued his lectures to the pupils about him. Verses of his own English tongue broke from time to time from the master's lips.

So the days rolled on to Ascension-tide, and still master and pupils toiled at their work, for Baeda longed to bring to an end his version of St. John's Gospel into the English tongue.

A few days before Ascension-tide his sickness grew upon him, but he spent the whole day in teaching, only saying cheerfully to his scholars, " Learn with what speed you may; I know not how long I may last. " The dawn broke on another sleepless night, and again the old man called his scholars round him and bade them write. " There is still a chapter wanting, " said the scribe, as the morning drew on, " and it is hard for thee to question thyself any longer. " " It is easily done, " said Baeda; " take thy



Victoria and Albert Museum.

W. BELL SCOTT. DEATH OF THE VENERABLE BEDE.

pen and write quickly. " Amid tears and farewells the day wore away to eventide. " There is yet one sentence unwritten, dear master, " said the boy. " Write it quickly, " bade the dying man. " It is finished now, " said the little scribe at last. " You speak truth " said the master; " all is finished now. " Placed upon the pavement, his head supported in his scholars' arms, his face turned to the spot where he was wont to pray, Baeda chanted the solemn " Glory to God. " As his voice reached the close of his song he passed quietly away.

GREEN. *(A Short History of the English People.)*

1.

ou *nose*	ɑ: *car*	u: *blue*	ɔ: *door*	ʌ *but*	ɔ *not*
old	far	truth	all	love	want
roll	half	who	pause	some	profit
noble	past	whom	taught	tongue	resolve
hopeful	heart	ruler	story	instruct	probable

2. virtue, ignorance, generous, justice, freedom, probably, to animate, single, Saxon.
misfortune, prosperity, defeat, success, example, behind, to possess, to preserve, to imagine, to inspire, to subdue, to neglect, to instruct.
admiration, perseverance.

3. **creature** (ˈkriːtʃə) **duty** (ˈdjuːti) **knowledge** (ˈnɔlidʒ)
language (ˈlæŋgwidʒ) **virtue** (ˈvəːtjuː) **possessed** (pəˈzest)

I pause to think with admiration of the noble king who, in his single person, possessed all the Saxon virtues. Whom misfortune could not subdue, whom prosperity could not spoil, whose perseverance nothing could shake. Who was hopeful in defeat, and generous in success. Who loved justice, freedom, truth, and knowledge. Who, in his care to instruct his people, probably did more to preserve the beautiful old Saxon language, than I can imagine. Without whom the English tongue in which I tell this story might have wanted half its meaning. So let you and I pray that his spirit may animate our hearts to resolve, when we see our fellow-creatures left in ignorance, that we will do our best to have them taught; and to tell those rulers whose duty it is to teach them, and who neglect their duty, that they have profited very little by all the years that have rolled away since the year nine hundred and one, and that they are far behind the bright example of King Alfred The Great.

CHARLES DICKENS. *(A Child's History of England.)*

Stress correctly: druid, druidical, companion, ceremony, solemn, extreme, to imagine, mistletoe, to preserve, agony, immediately, to perform, however, perseverance, ignorance, to remember, mysterious, particular, already, wonderful.

Read aloud, then write in ordinary spelling: ′nɔlidʒ, ʃi:ld, ðou, di′zɔlv, dɔ:n, sɔ:d, tiə, ′pi:pl, wu:nd, streindʒ, pə′zeʃən, nait, ′ailənd, tru:θ, ′kwaiət, kwait, ′sʌðən, blʌd, ′buzəm, bri:ð.

Read aloud with the correct sentence stress:

I know not how long I may last.

There is yet one sentence unwritten, dear master.

I pause to think with admiration of the noble king who in his single person possessed all the Saxon virtues.

ANCIENT BRITAIN

Notes

1. **a swamp** = low and wet ground (*marécage*).
3. **deserving of** = meriting, worthy of.
5. **a ditch** = a trench dug in the ground to hold or conduct water.
8. **flocks** and **cattle** = flocks of sheep and herds of cattle (cows, oxen, calves).
11. **coarse** = very rough, not fine.
— **kind** = sort.
— **cloth** = stuff, material.
12. **earthenware** = things (or wares) made of earth, such as dishes, pots and plates.
14. **to venture** = to dare to go, to risk going.
15. **a sword** = an offensive weapon (or arm) with a long blade (*épée*).
— **tin** = *étain*.
16. **awkward** = clumsy, not very convenient.
17. **a blow** = a hard stroke (*un coup*).
— **a shield** = a defensive weapon, worn on the left arm to receive the blows of the enemy.
18. **a dagger** = a weapon shaped like a knife, with a short, sharp-pointed blade.
— **a spear** = an offensive weapon, consisting of a stout stick with a sharp point of steel at one end. It was thrown, or thrust, at the enemy (*lance, javelot*).
23. **to include** = to comprise or contain, to have among other things (*comprendre*).
25. **wicker** = *vannerie*.
30. **grove** = a small wood, a clump of trees.

Grammar & Idioms

Irregular verbs:

to be, to burn, to hide
to bend, I can, to make
to bring, to grow, to meet

Passim: position of adverbs of time.

1. the **whole** country, § 147; 159.
2. the great**er** part. § 81, *b*.
— misty. § 58.
4. **but.** § 377, *d*, 1.
5. straw-covered. § 59, *c*.
7. one upon **another** § 124, *e (note)*.
8. to live **upon** (or **on**). § 267.
17. **would** bend one. § 209; 210, c.
21. brought **over** (the Channel). § 309, *d*.
24. **on** particular occasions. § 356.
25. **the** burn**ing** alive. § 230, *d*.

Exercise

1. — *a*) 1. Explain: *a straw-covered hut — basket-work — wicker cages — earthenware.* 2. What do you call: a *house covered* with *slates* — a *basket* made of *wicker* — *work* made like a *net* — a *cage* made of *steel* — *ware* made of *glass* — a *hut* with a *roof* of *straw*? 3. Turn into the frequentative form: *They lived in huts — They ate no corn — They met in dark groves — The huts were hidden in thick woods.* 4. Turn into the ordinary conjugation: *A heavy blow would bend their swords.* 5. Turn lines 1-18 into the present indicative.

b) Translate into English: 1. *Le village tout entier avait des maisons à toit de chaume.* 2. *Le pauvre homme avait vécu de pain sec.* 3. *Les arbres de la forêt étaient cachés dans la brume.* 4. *Où se rencontraient les Druides?* 5. *Vivaient-ils de pain?*

c) 1. In what season is it misty and foggy? 2. Do you see ditches round our houses now? 3. What is a bridge for? 4. What weapons did the Britons use? 5. Explain the difference between *a wood*, *a grove* and *a forest*.

THE ROMAN WALL

Notes

1. **since** = ago.
2. **to undertake** = to begin an enterprise, to engage on a certain work or business.
3. **so as** = in order to (*afin de*).
9. **flat** = *plat*.
11. **to make one's way into** = to penetrate into.
13. **hardly** = not very well, scarcely, barely (*à peine*).
14. **opposition** = resistance.
15. **therefore** = consequently.
16. **level ground** = flat ground, a plain.
16. **had possessed themselves of** = had taken by force.
23. **at length** = at last.
24. **to prevent... from** = to stop... from, not to permit to.
25. **for this purpose** = in this intention.
30. **within** = inside.
38. **to send to** = to send a message to; cf. to send for the doctor.
42. **they were sorry for** = they felt much regret for.
46. **they took to their ships** = they went away in their ships.

Grammar & Idiom

Irregular verbs:

to beat, to fight, to meet
to break, to get, to send
to build, to have, to take
to come, to leave, to think
to feed, to make, to undertake

Passim:

prepositions required by different verbs; the definite article; the subjunctive; names of nationality with article and plural.

1. **since, ago.** § 322.
3. the **whole** world = all the nations. § 147; 159.
6. the British or Briton**s**. § 50.
8. The Roman**s**. § 50.
13. **hardly... any**thing. § 304.
20. **one** nation. § 151, *a*.
21. they **often** fought. § 283, *c*.
— against **each other.** § 124, *c*; 125.
22. they **always** joined. § 283, *c*.

31. **very much** displeased. § 75, *c*.
33. a stronger **one.** § 151, *c*.
36. they **often** came. § 283, *c*.
40. **ordered** that they **should return.** § 237, *b*, 5.
45. as **if it were.** § 237, *c*.

EXERCISE

2. — *a*) 1. Parse the relative pronouns in the passage and give their antecedents. 2. Replace *all* by *whole* and vice versa : *They wanted to conquer the whole world. — All the army was called back. — They met with opposition from all the people of Scotland. — The whole island was inhabited by Celts.* 3. Place the adverbs correctly : *They climbed over the wall* (often). — *The Romans conquered the Scots* (never). — *We go to Scotland for our holidays* (seldom). — *The Picts were fighting their neighbours* (always). — *Do you read Walter Scott's novels* (sometimes) ? — *The Romans built good roads in the countries they had conquered* (generally). 4. Complete with prepositions : *The teacher was displeased... the children's work, but satisfied... their behaviour. — The boy climbed... the wall into the garden. — The Romans made war... the Scots, but could not prevent them... coming into England.*

b) Translate into English : 1. *Les Pictes faisaient souvent la guerre aux Scots.* 2. *Êtes-vous mécontent de moi?* 3. *Les Anglais et les Français ont souvent combattu les uns contre les autres dans le passé.* 4. *Ces deux amis se querellent toute la journée.* 5. *Qui vous empêche de quitter l'Angleterre?*

c) 1. What people lived in Britain ? in Rome ? in Scotland ? 2. Did the Romans conquer the whole of the island? 3. Why did they build a wall ? 4. Why were they called back by the Emperor ? 5. Were they glad to leave Britain ?

EXCALIBUR

NOTES

3. **Arthur's table** = the knights *(les chevaliers)* of the Round Table, at which 150 knights could sit.
4. **Lyonnesse** = the country, now submerged, which lay West of Land's End, in Cornwall.
5. **wound** = *blessure.*
6. **bold** = brave, courageous.
— **to uplift** = to lift up, to raise *(soulever).*
8. **nigh** = near (archaic).
9. **the chancel** = the choir, i.e. the part of a church where the clergy sit.
10. **a strait** = a narrow arm of the sea; here, a narrow piece of land. **barren** ≠ fertile.
12. **water** = lake; cf. Ullswater, Derwentwater, etc., in the Lake District.
13. **spake** = spoke, from to speak (archaic).
14. **smitten** = hurt, wounded; from to smite.
14. **helm** = *heaume.*
15. **morn** = poetical for : morning.
16. **brand** = poetical for: sword *(une épée).*
— **therefore** = for that reason.
— **Excalibur** = the name of Arthur's sword; cf. *Durandal.*
17. **pride** = *orgueil.*
19. **bosom** = the middle, the depth.
20. **samite** = *samit, brocart lamé d'or.*
— **wonderful** = full of wonder, exciting admiration.
23. **wheresoever** = wherever, in any place where.
25. **to delay** = to wait, to do things slowly.
26. **mere** = poetical for : lake.
27. **to watch** = to look attentively.
— **lightly** = quickly.
29. **the ridges** = the narrow rocks or cliffs along the lake.
30. **bulrush** = *roseaux.*
— **to clutch** = to take strongly in the hand.
31. **to wheel** = *faire tournoyer* (like a wheel).
32. **lightnings** = *des éclairs.*
33. **ere** = poetical for : before.
— **to dip** = to penetrate.
35. **the hilt** = the handle of the sword *(la garde).*

GRAMMAR

Irregular verbs :

to bear	to go	to sing
to break	to hold	to smite
to bring	to know	to speak
to catch	to lie	to stand
to draw	to make	to take
to fall	to rise	to tell
to fling	to see	to wear

2. among. § 344; by. 4. about. § 346.
3. until = till. § 370.
— King Arthur's **table... their** Lord. § 44, *a*, *b*.
13. note the poetical inversion of verb and subject.
14. smitten. § 167, *a*, 1.
16. **thou** take. § 171, *b*.
17. thou rememberest. § 168, *a*.
18. **one** summer noon. § 151, *b*.
19. rose **up from out** (of). § 222.
23. wheresoever = wherever. § 319.
— **I am** sung : note the use of the present, similar to that in § 370, *b*.
24. this **shall** be. § 211, *b*; 212, *b*.
25. delay not. § 211, *a*; 212, *c*.
26. into. § 352.
— him. 32. he. § 30.
27. **seest.** § 168 *a*.
33. ere. § 370.

EXERCISE

3. — *a*) 1. Turn into the preterite : *King Arthur lies wounded in Lyonnesse — Jim lies not to be punished. — A chapel stands near by. — Thou hast a noble friend.* 2. Turn into the present : *lines* 28 *to* 37. 3. Turn lines 14 -15 into reported speech : *King Arthur said to Sir Bedivere that...* 4. Turn into the 2nd person singular : *You are. — You speak. — You spoke. — You did not speak. — You were speaking. — You see. — You saw. — You have seen. — You will see. — You go.* 5. Give the reverse of : *by the sea — the last of his Knights — barren land — the full moon — those old days.*

b) Translate into English : 1. *Le hardi Sir Bedivere saisit Excalibur par la garde et le lança dans le lac.* 2. *La lune se levait de derrière les nuages.* 3. *Le roi gisait près de la croix et se souvenait du jour où Excalibur avait surgi du fond du lac.* 4. *Partout où l'on racontera mon histoire, Excalibur sera célèbre.* 5. *La bataille dura toute la journée.*

c) What details suggest the time of the year and of the day or night when the scene takes place? 2. How does the poet symbolize the opportunities for noble actions that life offers us? 3. How does he symbolize the part that we play in our own existence by accepting or neglecting them? 4. Pick out all the vocabulary suggesting defeat and sorrow. 5. Can you find any reason why Excalibur is personified in lines 26 and 33-35, but not in line 31?

NOTES

1. **lo** = look ! see ! *(voilà, voilà que)*.
— **level** = flat, not ascending or descending.
2. **glory** = splendour, brilliancy.
3. **hove** = preterite of **to heave** = to come up, to approach.
— **a dusky barge** = a dark boat.
4. **a scarf** = a shawl, a veil.
— **stem** = the piece of wood in front of a ship *(étrave)*.
— **stern** = the back part of a ship *(poupe)*.
5. **to be ware** = to observe, to begin to see.
6. **stately** = full of dignity, majestic.
7. **a stole** = a long, loose cloak, reaching to the feet.
— **a hood** = a covering for the head and shoulders *(capuchon)*.
8. **crown** = the circle of precious metal worn round the head by sovereigns.
9. **to shiver** = to tremble, to vibrate.
— **to tingle** = *fourmiller*.
11. **to shrill** = to blow with a shrill or piercing sound.
12. **waste** = sterile, where nothing grows.
16. **to put forth** = to stretch, to extend.
18. **fair** = beautiful.
— **her lap** = her knees.
19. **to loose** = to untie, to make loose *(détacher)*.
— **to shatter** = to break into many pieces.
— **to chafe** = to make hot by friction.
20. **to complain** = to lament.
21. **to drop** = to let fall.
— **tear** = *larme*.
— **brow** = forehead; cf. eyebrows.
22. **to stripe** = to mark with lines of a different colour.
23. **withered** = faded, languishing, near its death, because morning is near.
24. **smote**, or smitten = struck, beaten; from *to smite*.
— **beam** = ray of light.
— **to spring** = to start, to begin.

GRAMMAR

Irregular verbs:

to come	to put	to smite
to heave	to rise	to take
to lay	to see	to weep

3. saw they; there hove... barge. § 244, *c*, *a*.
5. beneath. § 343.
7. black-stoled, black-hooded. § 59, *d*.
— by. § 346.
10. as it were. § 373.
— **one** voice. § 151, *a*.
13. **hath**. § 168, *b*.
17. she that. § 142 *a*.
23. colour**less**. § 58.

EXERCISE

4. — *a*) 1. Pick out and explain all the *that* and *those* in the text. 2. What is a *black-stoled, black-hooded* woman ? 3. And a *colourless* face ? 4. What do you call a man who wears *a greatcoat ?* an Eton school-boy who wears a *top-hat ?* 5. What do you call a man who has *no friend* and *no home ?*

b) Translate into English : 1. *Celle qui l'appelait par son nom était plus grande que les autres.* 2. *Ils arrivèrent dans un pays inculte et virent devant eux une plaine sans arbres où soufflait un vent aigu.* 3. *Le roi gisait sur le pont et son visage était couvert de sang.* 4. *Et voilà qu'arrivait une barque aux voiles sombres, majestueuse et funèbre.* 5. *Une larme tomba de ses yeux sur les mains froides du chevalier.*

c) 1. How is the idea of mourning suggested : *a*) for the eye; *b*) for the ear ? 2. Find two striking images and show how they are appropriate to the idea they are intended to suggest. 3. What line conveys the idea that the death of Arthur and the end of the Round Table are only the beginning of a new life and a new world ? 4. Why are the black-hooded and black-stoled forms in line 6 *like a dream?* 5. Explain : *the springing East* (24).

AVILION

NOTES

2. **whither** = where.
4. **true** = faithful.
— **the old times** = the times of religious faith.
5. **a noble chance** = a chance of noble self-sacrifice to a great cause.
8. **holy** = sacred, pious.
— **the Holy Elders** = the three Magi who brought presents to infant Christ from the East.
10. **mighty** = great, immense.
11. **to go forth** = to go away.
15. **to yield** = to give.
17. **wrought** = archaic past participle of : to work.
20. **Avilion** = a legendary country, a sort of Paradise in Arthurian legend, sometimes identified with Glastonbury.
21. **hail** = *grêle*.
23. **orchard** = a garden planted with fruit-trees.
— **lawn** = *pelouse*.
24. **bowery** = full of bowers *(berceaux de verdure)*.
— **summer sea** = a sea as quiet and calm as in summer.
25. **to heal** = to cure, to bring to health again.
25. **grievous** = severe, dangerous (cf. *grièvement*).
27. **brink** = bank.
— **a swan** = *un cygne*.
— **full-breasted** = the breast of the swan looks bigger, fuller, when it ruffles *(to ruffle = gonfler, hérisser)* its feathers.
28. **to flute** = to sing or play like a flute.
— **carol** = song; cf. Christmas carols.
— **ere her death** = an allusion to the legend that the swan sings beautifully when it is on the point of death.
29. **plume** = plumage, feathers.
— **the flood** = the water.
30. **swarthy** = black.
— **webs** = the feet of the swan which are webbed *(palmés)*.
31. **to revolve** = to turn in one's mind, to meditate upon.
— **hull** = body of a ship.
32. **a dot** = a small point (there are dots on *i* and *j*).
— **verge** = extreme line.
— **dawn** = *aurore*.
33. **to wail** = to lament loudly.

GRAMMAR

Irregular verbs:

to be	to go	to say
to blow	to hide	to see
to bring	to lead	to stand
to fall	to lie	to take

2. whither. § 309 *a*.
11. companion**less**. § 58.
12. to dark**en**. § 163, *c*.
15. change**th**. § 168, *b*.
16. thyself. § 107.
17. wrought. § 167, *b*, 3.
22. **nor** = and... not. § 365.
— ever. § 318, *b*.
25. heal me = poetical for : be healed.
28. **her** death. § 30.
32. **one** dot. § 151, *a*.

EXERCISE

5. — 1. Complete with *ever* or *never*, and then translate : *Nobody... visited the valley of Avilion. — It...rains or snows in that happy country. — No noble knight... sits at the Round Table now. — Sir Bedivere saw that nothing could ... be as before and that he would ... see the king again.* 2. What is *a deep-meadowed* valley ? and a *companionless* man ? 3. What do you call : a boy who has *lost* his *father ?* eyes *without tears ?* a *house* with *many windows ?* 4. Turn into reported speech : *Arthur said to Sir Bedivere " Place me in the barge. " — Sir Bedivere asked the King : " Where shall I go, for now I see the old times are dead, and I go forth companionless and the days darken round me. " — Arthur answered : " I am going to the valley of Avilion where no rain ever falls, which lies happy and fair, and I will heal me of my wound. "* (Ex : Arthur told Sir Bedivere to...). 5. Form 5 verbs, meaning : *to make sharp, to make deep, to make soft, to make hard, to make red.*

b) Translate into English : 1. *Sir Bedivere était maintenant sans réconfort et sans ami.* 2. *Toi, tu restes en ce monde; mais moi, je m'en vais avec ces reines pour guérir ma blessure.* 3. *Sir Bedivere attendit sur le bord jusqu'à ce que la barque fût invisible.* 4. *Ses yeux étaient rouges de larmes et il ne savait où aller.* 5. *On dit que le cygne chante une seule fois dans sa vie, juste avant de mourir.*

c) 1. What details suggest the time of the year and of the day or night when the scene takes place ? 2. What does Sir Bedivere most regret in his past life ? 3. What do you think will be his best comfort in the future ? 4. What is your opinion of the answer King Arthur gives to Sir Bedivere in lines 15 to 25 ? 5. Explain lines 31 to 32 (*the hull... of dawn*).

BEDE'S DEATH

NOTES

2. **to seize** = to take.
— **weakness** ≠ strength ; weak ≠ strong.
— **loss** = absence, privation; from to lose.
— **breath** = *(souffle, haleine)*, from to breathe : he could not breathe easily.
3. **to preserve** = to keep, to retain.
4. **sleeplessness** = absence of sleep, insomnia.
5. **lectures** = teaching, lessons or discourse; not reading.
6. **broke from** = came suddenly from.
8. **tide** = time; cf. Christmas-tide, Whitsuntide.
9. **to toil** = to work hard.
— **to long** = to desire very much.
10. **the Gospel** = the part of the Bible which tells the story of Christ, the New Testament.
12. **grew** = augmented, increased.
14. **scholars** = disciples, learned pupils.
— **with what speed you may** = with all the speed, or quickness, you are capable of.
15. **the dawn** = the beginning of **day, break of day or day-break.**

16. **broke** = rose, began.
17. **bade,** from **to bid** = to order.
18. **wanting** = absent, lacking.
19. **to draw on** = to advance, to wear away.
21. **amid** = literary for **among** *(parmi)*.
— **tears** = *larmes.*
— **farewell** = adieu.
22. **to wear away** = to go on, to pass gradually away.
22. **eventide** = evening (cf. line 8).
— **yet** = still.
26. **the pavement** = here, the stone floor.
27. **spot** = place.
28. **wont** = accustomed (archaic).
— **to chant** = to sing, especially religious songs.
29. **to reach** = to arrive at.
— **the close** = the end.
30. **to pass away** = to die.

GRAMMAR & IDIOM

Irregular verbs :

to bid	to know	to spend
to break	to learn	to take
to bring	I may	to teach
to draw	to read	to wear
to go	to say	to weep
to grow	to speak	to write

Passim :
formation of adjectives and nouns; prepositions; compound verbs.

1. **the** Easter of 735. § 15.
3. he **still** preserved. § 283, *c*, 321 *a*.
5. **about.** § 346.
8. still. § 321, *a*.
10. **into.** § 352.
13. the **whole** day. § 147; 159.
15. I know not. § 211; 212, *d*.
— how long. § 298, *b*.
— may. § 186, *e*.
17. **bade** them **write.** § 256, *c*.
19. **thee; thyself.** § 107; 168, *a*.
— to question **any** longer... § 331.
20. **thy...** § 107; 168, *a*.

EXERCISE

6. — *a*) 1. Write again in the indirect style : *We never read without weeping, writes one of them. — I don't want my boys to read a lie, he answered. — He said to his scholars : I know not how long I may last. — You speak truth, said the master to the scribe.* 2. Explain the formation of : *sleepless, sleeplessness, weakness, sickness, careful, careless, carefulness, carelessness, pleasantness, fatherless.* 3. Form adjectives meaning: *without breath — without rest — full of tears — full of beauty — full of truth.* 4. Give the nouns corresponding to these adjectives. 5. Replace *all* by *whole* and vice versa : *He worked the whole day. — All the monastery was present. — He translated the whole chapter before he died. — He was awake all night. — He spent his whole life working.*

b) Translate into English : 1. *Elle a passé toute une année à traduire ce livre en français.* 2. *Nous eûmes encore quelques belles journées, quoique l'hiver fût venu.* 3. *J'ai encore un exercice à finir.* 4. *L'été qu'eurent mes amis cette année-là fut froid et pluvieux.* 5. *Il se demandait combien de temps il se pourrait qu'il attendît encore.*

c) 1. What was Baeda's work, from the passage you have read ? 2. How did he and his scholars show their love for learning ? 3. Did Baeda fear death ? 4. What made him anxious when he said : I know not how long I may last ? 5. Does this passage leave an impression of sadness; why ?

Notes

2. **single** = individual, one only.
3. **to subdue** = to vanquish, to conquer.
4. **to spoil** = to destroy the good qualities of.
6. **freedom** = liberty.
— **truth** = *vérité* ≠ a lie.
— **knowledge** = science; all that is known.
7. **care** = solicitude, anxiety.
10. **to want** = to be without, to lack.
12. **fellow-creatures** = men like ourselves.
14. **rulers** = people who rule or govern other people, such as kings and statesmen.
— **duty** = moral obligation.

Grammar & Idiom

Irregular verbs:

I can	to let	to teach
to do	to see	to tell
to leave	to shake	to think

Passim:
relative pronouns; use of the definite article.
1. to think **of.** § 267.
3. misfortune. § 13; 19.
3. whom. § 127.
4. whose. § 127, 128.
7. **probably did.** § 283, *c*, 253.
10. **might have** wanted. § 182, 4.
— **half** its meaning. § 105.
— let **you and I** pray... = let **us** pray. § 171.
11. **that** his spirit **may.** § 237, *b*, 2.
13. we **will** do. § 211, *b*.
— to **have** them **taught.** § 178, *d*.
14. to tell those rulers. § 272, *b*.
15. to profit **by.** § 267.
16. since. § 322.

Exercise

7. — 1. Find in the passage 10 examples of *abstract* nouns used in a *general* sense, and without the definite article. 2. Complete with prepositions : *A king like Alfred the Great profits... misfortune as much as... success. — It is a king's duty... teach his people. — What are you thinking...? — Alfred was never subdued... misfortune.* 3. Pick out all the *who, whom* and *whose* in the text; give their *antecedents* and grammatical *function* in the clause (*subject, object* or *possessive case*). 4. Turn lines 10 (*so let...*) to 13 (*... them taught*) into the 1st person singular. 5. Turn lines 3-5 into the passive (*who could not...*).

b) Translate into English : 1. *Alfred était un roi qui ne négligeait pas son devoir et que les dirigeants d'aujourd'hui feraient bien d'imiter.* 2. *Il ne pense jamais aux autres.* 3. *Aidons ceux de nos semblables que nous voyons dans l'ignorance.* 4. *Profite-t-il du savoir de ses maîtres?* 5. *Alfred était un homme dont les vertus ne furent pas gâtées par le succès.*

c) 1. At what time did King Alfred live? 2. What has made him famous in history? and in literature? 3. What did he do to preserve the Saxon language? 4. Do you think Dickens liked the rulers of his day? What makes you think so? 5. What, in his opinion, is the first duty of a ruler?

THE NOUN

8 (§ 21). — **Explain :** a worker, a cigarette-lighter, an islander, a visitor, a beggar, a corn-grower, a duster, a boiler, a reader, a roller.

9 (§ 21). — **What do you call :** 1. a man at the head of an *Empire*, who sits in a *council*, who *drives* a vehicle, whose profession is to *write*, who *employs* other people. — 2. a thing used to *rub* out blots, to *sharpen pencils*, to *hold* a *pen*, to *hold* a *cigarette*, to *grind coffee*.

10 (§ 21). — **Explain :** 1. scholarship, friendship, authorship, queenship, clerkship. 2. priesthood, boyhood, manhood, womanhood, wifehood.

11. (§ 21). — **What do you call:** 1. the art of a craftsman; the authority of a general; the condition of being an apprentice, a lord, a king. 2. the state of being a baby, a child, a widow, a girl, an orphan.

12 (§ 21). — **Find the nouns corresponding to :** 1. long, wide, broad, strong, warm, deep, true, born, to grow, merry. 2. graceful, good, tender, trustworthy, heavy, hard, careless, dark, soft, sweet.

13 (§ 25, 26, 117). — **Explain :** a clothes-brush, a working-man, a vegetable-garden, a brick-house, self-control, self-love, home-life, a ten-shilling note, a day-pupil, a reading-lamp.

14 (§ 25, 26, 27, 117). — **Form compound nouns when possible :** a *house* where people must *work* — a *clerk* in a *bank* — a *cup* full of *coffee* — a *glass*, used to drink *wine* — a sort of *hen* that came from *Turkey* — *sickness* produced by the motion of the *sea* — a *coin* worth *two shillings* — a *bowl* made of *glass* — the *respect* of *oneself* — a *glass* used to *look* at oneself.

15 (§ 31). — **Write in the feminine :** 1. The emperor of India is also the King of England. 2. The actors were encored for their excellent acting. 3. I met Sir William and his brother. 4. The poor man has lost his wife; he is now a widower. 5. I have a boy-cousin and an uncle in India.

16 (§ 31). — **Write in the masculine :** 1. She is the niece of Lady Mary. 2. Mrs. Harrison has a new maid-servant. 3. The little beggar girl was standing at the door. 4. Both princesses were brought up together. 5. My wife is going to her grandmother's.

17 (§ 35-49). — **Write in the plural :** 1. He always eats a fruit for dessert. 2. The boarder placed her tooth-brush on the glass-shelf above her wash-basin. 3. A child is afraid of a mouse. 4. Miss Jones came this afternoon. 5. The passer-by was loitering about the street. 6. The ox was drawing the plough. 7. My pencil-box is in my portfolio. 8. A gentleman is well-bred. 9. A negro has a black face. 10. I saw a sheep and a deer on the moor.

18 (§ 35-49). — **Write in the singular :** 1. I gave two pence to the beggar. 2. The Miss Johnsons are at the sea-side. 3. We have

some good news for you. 4. Geese are bigger than ducks. 5. The thieves were caught by the policemen. 6. There were two Japanese present. 7. They erected tablets in memory of the heroes of the village. 8. The table was two inches thick. 9. Men-servants are stronger than maid-servants. 10. Women do not wear trousers.

19 (§ 47-49). — **Complete with the verb " to be " :** 1. His hair (*present*) dark. 2. Her furniture (*preterite*) sold up. 3. The farmer's cattle (*preterite*) sleeping in the fields. 4. Many people (*preterite*) present. 5. Mathematics (*present*) a difficult science. 6. Business (*present*) business. 7. His scissors (*present*) blunt. 8. The poultry (*preterite*) in the farm yard. 9. My luggage (*preterite*) taken to the station. 10. The crew (*present*) saved.

20 (§ 51-53). — **Use possessive cases :** 1. The horse of my friend the Doctor is a quiet animal. 2. The boy dusted the desk of old Mr. Brown. 3. The clothes of a workman are not so elegant as those of a gentleman. 4. The work of a miner is hard. 5. Do you hear the shouts of the boys ? 6. The maid of the Duchess was ill. 7. This is the car of the Prince of Wales. 8. He is gone on a tour of ten days. 9. The servants were talking of the qualities of their mistresses. 10. Can you hear the shouts of the people ?

21 (§ 55). — **Complete the possessive cases :** 1. We go to St. James's every Sunday. 2. He has no car of his own and uses his brother's. 3. Did you ever go to my uncle's ? 4. My mother's is the sweetest voice I ever heard. 5. I got these cakes at the baker's. 6. This is not my book, it is Jane's. 7. Firemen's helmets are made of brass but policemen's are made of felt. 8. Doctor Madison's is the sort of house I should like. 9. We met at her friend's. 10. I must go to the butcher's.

22 (§ 56,122). — **Replace by possessive cases or pronouns :** 1. Mary is *one of her cousins.* 2. This book *belongs to Mary,* not *to Jane.* 3. She corrected the dictation *of her sister,* but not *that of her friend.* 4. *One of her uncles* lives in Scotland. 5. He was met by one of *the men-servants of the earl.* 6. *One of the brothers of Betty* is a clerk. 7. The ball *belongs to me* and not *to you.*

ESSAYS

1. **The morte d'Arthur.** — Re-write the story of " The Morte d'Arthur " in current modern English, avoiding archaisms and emphatic or poetical diction.

2. **Arthur in Avilion.** — Describe the picture page 16 : the setting, the different characters, their attitudes, what they are doing. In what does it correspond to the passage it illustrates, and in what does it differ from it ?

3. **Bede's death.** — One of Bede's scholars relates the circumstances of his dear Master's death. (Cf. the picture, page 18).

CHAPTER THE SECOND

MEDIÆVAL LIFE



National Gallery, Millbank.

F. M. BROWN. CHAUCER.

FROM THE NORMANS TO THE TUDORS

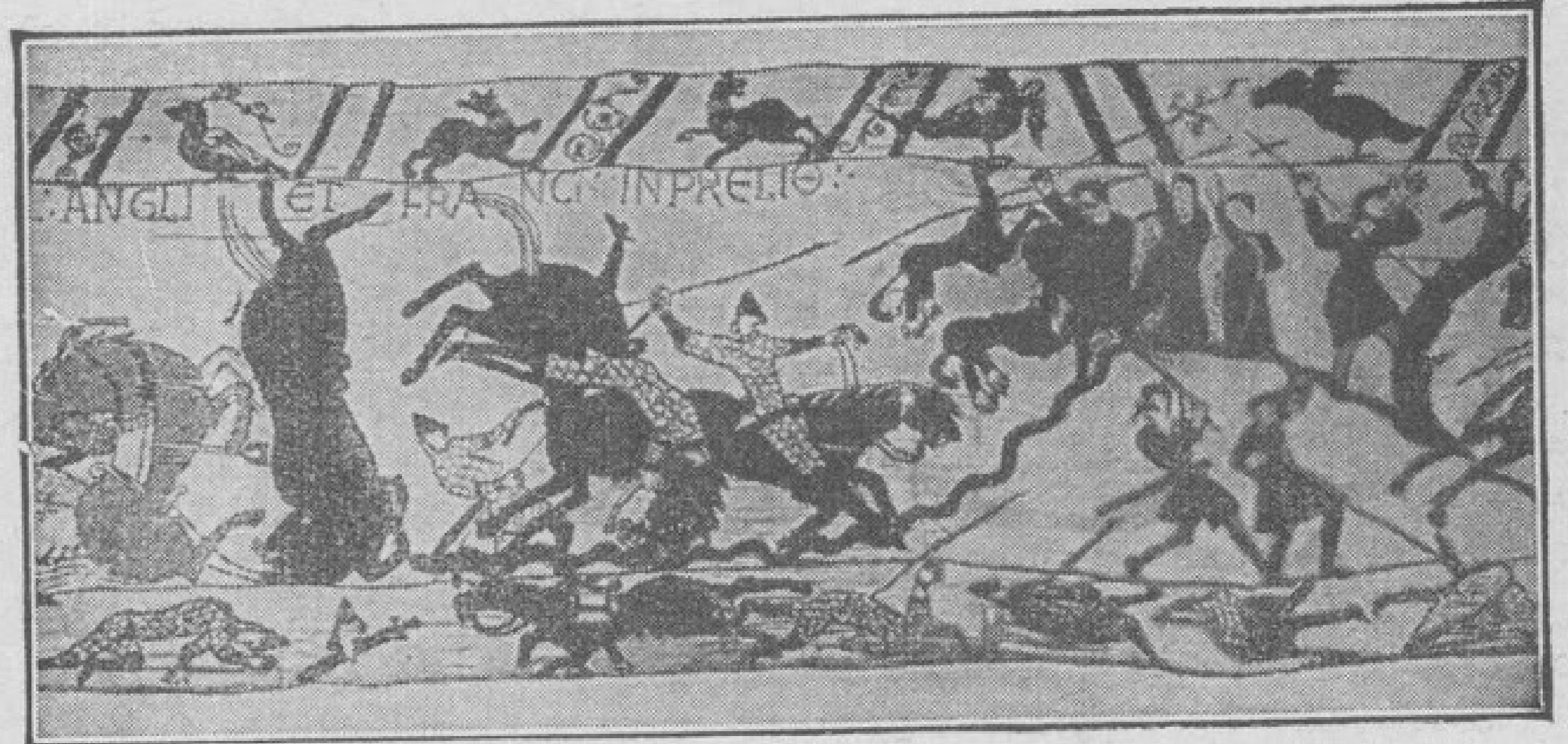


Photo L. N. Bayeux tapestry.

THE DEATH OF HAROLD AT THE BATTLE OF HASTINGS.

EDWARD THE CONFESSOR

King **Edward the Confessor,** exiled by the Danes from England, had spent most of his life at the court of **William of Normandy** and had become much more French than Saxon; so that his reign was occupied by the rivalry between his Norman friends and the Saxon noblemen with Earl Godwin at their head.

WILLIAM THE CONQUEROR

When Edward died, childless, the Anglo-Saxons chose for their king a Saxon nobleman called **Harold** who was the son of Earl Godwin. But Duke William claimed that Edward had promised him the Crown of England, that Harold had confirmed that promise himself, and so, that he had broken his word.

To punish this perjury, William invaded England, defeated Harold at **Hastings** in the year **1066** and became King of England.

SAXONS AND NORMANS

For years and years after this victorious invasion of William the Conqueror, deep hatred existed between Saxons and Normans.

But at last the two races and the two languages were blended (*mixed*) into one and a new civilization arose, whose characteristics were **half Saxon** and **half French.**

THE MIDDLE AGES

The next two centuries were filled with wars and quarrels: quarrels between Church and King that culminated in the murder of **Thomas Becket** at Canterbury, and established the supremacy of civil over religious power; a **Crusade** (the 3rd), of which Richard the Lion Heart was the hero; quarrels again after his death between **King John,** who was Richard's brother and successor, and the **Barons of England** whom he had exasperated by his tyranny.

SOCIAL CHANGES

But civilization continued its slow progress however. The quarrel between the Barons and King John ended with the signing in 1215 of **Magna Carta** which ensured the liberties of the English people.

Feudalism and chivalry died away and a middle class arose; it was composed of **yeomen** (independent farmers), **craftsmen** (artisans) and **burghers** who got rich by trade.

The life of the people of the time is vividly described in the *Canterbury Tales* of **Geoffrey Chaucer** (1340 ?-1400). Not only is Chaucer one of the greatest English poets; he was the first to use with success in poetry the new language born from the fusion of Anglo-Saxon and Norman-French.

THE HUNDRED YEARS' WAR

Progress was then interrupted by the **Hundred Years' War** which lasted from about 1340 to 1450.

It began disastrously for the French who were defeated at **Crécy** and **Poitiers,** but ended successfully for them, with the decisive victories of **Joan of Arc,** the Maid of Orléans.

THE WAR OF THE ROSES

These defeats on the Continent were soon to be followed for England by civil war at home.

The **War of the Roses** between the houses of York and Lancaster lasted about 40 years. It was not until 1485 that England could be at peace again, under the rule of King Henry VII.



House of Lords.

KING JOHN AND THE BARONS.

1.

i: *beef*	u: *blue*	ɑ: *car*	ʌ *but*		au *cow*
feast	fool	class	hung	rustic	how
breathe	brute	charge	tongue	justice	sow
being	truth	marked	comfort	judgment	thou
pleading	improve	cas(t)le	grunting	structure	expound

2. intercourse, Norman, subject, language, necessary, gradual, vanquished, to cultivate.
event, to abandon, to deliver, to consume, intelligible, necessity, to demand, inferior, degree.
predilection, importation.

3.

slave (sleiv)	**Europe** (ˈju:rəp)	**dialect** (ˈdaiəlekt)
fiery (ˈfaiəri)	**chivalry** (ˈʃivəlri)	**southern** (ˈsʌðən)
swine (swain)	**require** (riˈkwaiə)	**monarch** (ˈmɔnək)
epithet (ˈepiθet)	**mynheer** (mainˈhiə)	**to destine** (ˈdestin)

All the monarchs of the Norman race had shown the most marked predilection for their Norman subjects. At court, and in the castles of the great nobles, Norman-French was the only language employed; in courts of law, the pleadings and judgments were delivered in the same tongue. In short, French was the language of honour, of chivalry, and even of justice, while Anglo-Saxon was abandoned to the use of rustics, who knew no other.

However, the necessary intercourse between the lords of the soil, and those inferior beings by whom that soil was cultivated, occasioned the gradual formation of a dialect, compounded between the French and the Anglo-Saxon, in which they could render themselves mutually intelligible to each other; and from this necessity arose by degrees our present English language, in which the speech of the victors and the vanquished have been so happily blended together; and which has since been so richly improved by importations from the classical languages, and from those spoken by the southern nations of Europe.

(Wamba, the fool (or Jester) of Cedric the Saxon, is talking with Gurth, a serf in charge of the pigs. As the pigs have run away, Gurth asks his friend to help him and bring them back. 'No use,' Wamba answers, 'since the destiny of the poor brutes is to be turned into Normans for your ease and comfort.')

"The swine turned Normans to my comfort!" said Gurth; "expound that to me, Wamba, for my brain is too dull, and my mind is too vexed, to read riddles."

"Why, how call you those grunting brutes running about on their four legs?" demanded Wamba.

"Swine, fool, swine," said the herd, "every fool knows that."

"And swine is good Saxon," said the Jester; "but how call you the sow when she is flayed, and drawn, and quartered, and hung up by the heels, like a traitor?"

"Pork," answered the swineherd.

"I am very glad every fool knows that, too," said Wamba, "and pork, I think, is good Norman-French; so when the brute lives, and is in the charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman, and is called pork, when she is carried to the Castle hall to feast among the nobles; nay, I can tell you more, there is old Alderman Ox continues to hold his Saxon epithet, while he is under the charge of serfs such as thou, but becomes Beef, a fiery French gallant, when he arrives before the jaws that are destined to consume him. Mynheer Calf, too, becomes Monsieur de Veau in the like manner; he is Saxon when he requires tendance, and takes a Norman name when he becomes matter of enjoyment."

"By St. Dunstan," answered Gurth, "thou speakest but sad truths; and little is left to us but the air we breathe."

Sir WALTER SCOTT. *(Ivanhoe.)*

1.

ei *cake*	ai *five*	ɛə *where*	iə *dear*	ju: *tube*	æ *cat*
strange	pride	ere	hear	youth	gather
famous	shrine	fair	year	Europe	abbot
gravely	ivory	bear	superior	dispute	enamel

2. knowledge, basilisk, damask, instrument, abbey, to ponder, to journey.
to preserve, to arrive, Jerusalem, to discourse, methinks, possession, complaisant, to behold, concerning, to intend, to inquire.

Alleyne (æ'li:n)	**evil** ('i:vil)	**Christendom** ('krisndəm)
Beaulieu ('bju:li)	**Luke** (lu:k)	**Constantine** ('kɔnstəntain)
Amazon ('æməzən)	**Eden** ('i:dn)	**Bartholomew** (bɑ:'θɔləmju:)
Mahmoud (mə'mu:d)	**clerk** (klɑ:k)	**Southampton** (sau'θæmptən)

(Alleyne, the nephew of the Abbot of the monastery of Beaulieu, has been brought up in the Abbey, being an orphan. He is now old enough to be a novice, but before making a monk of him, the Abbot sends him into the world for a year.
This is their parting dialogue. The Abbot is speaking.)

" You are free to follow a worldly life. But let me hear, ere you start, what gifts you take away with you from Beaulieu. "

The youth's pale face flushed with the pride of the skilled workman. " Thanks to good brother Bartholomew, I carve in wood and in ivory, and can do something also in silver and in bronze. From brother Francis I have learned to paint on vellum, on glass, and on metal, with a knowledge of those essences which can preserve the colour against damp or a biting air. Brother Luke hath given me some skill in damask work, and in the enamelling of shrines. For the rest, I know a little of the cutting of precious stones, and the fashioning of instruments. "

" A goodly list, truly, " cried the superior with a smile. " What clerk of Cambridge or of Oxenford could say as much ? But of the things of this world, what have you



British Museum.

SEPTEMBER. TREADING GRAPES.
FROM QUEEN MARY'S PSALTER, AN ENGLISH ILLUMINATED MANUSCRIPT OF THE SIXTEENTH CENTURY.

gathered from your reading ? From this high window you may catch a glimpse of the mouth of the Exe, and the shining sea. Now, I pray you, Alleyne, if a man were to take a ship across yonder waters, where might he hope to arrive ? "

The youth pondered, and drew a plan amongst the rushes with the point of his staff. " Holy father, " said he, " he would come upon those parts of France which are held by the King's Majesty. But if he trended to the south he might reach Spain. "

" True. And how if, after reaching the King's possessions, he still journeyed on to the eastward ? "

" He would then come upon that part of France which is still in dispute, and he might hope to reach the famous city of Avignon, where dwells our blessed father, the prop of Christendom. "

" And then ? "

" Then he would pass through the land of the Almains and the great Roman Empire, and so to the country of the Huns beyond which lie the great city of Constantine

and the kingdom of the followers of Mahmoud. "

" And beyond that, fair son ? "

" Beyond that is Jerusalem and the Holy Land, and the great river which hath its source in the Garden of Eden. "

" And then ? "

" Nay, good father, I cannot tell. Methinks the end of the world is not far from there. "

" Then we can still find something to teach thee, Alleyne, " said the Abbot complaisantly. " Know that many strange nations lie betwixt there and the end of the world. There is the country of the Amazons, and the country of the dwarfs, and the country of the fair but evil women who slay with beholding, like the basilisk. These things I know, for I had them from Sir John de Mandeville (1), who stopped twice at Beaulieu, on his way to and from Southampton, and discoursed to us concerning what he had seen. "

" I would fain know, father, " asked the young man, " what there may be at the end of the world ? "

" There are some things, " replied the Abbot gravely, " into which it was never intended that we should inquire. "

Sir ARTHUR CONAN DOYLE. *(The White Company.)*

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1. *Here is an example taken from Sir John Mandeville's Book of Travels:*

" From this land men shall go unto the land of Bactry where are many wicked men. In that land are trees that bear wool as it were sheep, of which they make cloth. In this land are many griffons and some say they have the body before as an eagle and behind as a lion: the griffon will bear to his nest, flying, a horse and a man upon his back or two oxen yoked together for he has large nails on his feet as great as horns of oxen.

" From this land of Bactry, men go many days' journeys to the land of Prester John, that is a great emperor of Ind. In his kingdom are many great isles, and his land is good and rich, but merchants come not much thither: for there are many places in the sea where are many rocks of a stone that is called Adamande, which draws to him all manner of iron, and therefore may no ships that have iron nails pass, but it draws them to him.

" There is another isle that men call Pitan: men of this land live with smell of wild apples and when they go far out of the country they bear apples with them for as they lose that savour of apples they die. And there is another isle where the people are all feathers but the face and the palm of their hands. "

THE EVE OF CRECY

1.

final l	ɛə *where*	iə *dear*	u *put*	u: *blue*	ʌ *but*
kirtle	**fair**	**fear**	**hood**	**rood**	**love**
girdle	**bear**	**cheer**	**wood**	**lose**	**blood**
handle	**there**	**near**	**would**	**through**	**wonder**

2. **measure** (ˈmeʒə) **folks** (fouks) **perdie** (pəˈdi:)
Margaret (ˈmɑ:gərit) **arrière** (ˈæriɛə) **St Ives** (sintˈaivz)

Gold on her head, and gold on her feet,
And gold where the hems of her kirtle meet,
And a golden girdle round my sweet; —
Ah! qu'elle est belle La Marguerite.

Margaret's maids are fair to see,
Freshly dress'd and pleasantly;
Margaret's hair falls down to her knee; —
Ah! qu'elle est belle La Marguerite.

If I were rich I would kiss her feet,
I would kiss the place where the gold hems meet,
And the golden girdle round my sweet —
Ah! qu'elle est belle La Marguerite.

Ah me ! I have never touched her hand;
When the arriere-ban goes through the land,
Six basnets under my pennon stand; —
Ah! qu'elle est belle La Marguerite.

And many an one grins under his hood :
" Sir Lambert de Bois, with all his men good,
Has neither food nor firewood; " —
Ah! qu'elle est belle La Marguerite.

If I were rich I would kiss her feet,
And the golden girdle round my sweet,
And thereabouts where the gold hems meet; —
Ah! qu'elle est belle La Marguerite.

Yet even now it is good to think,
While my few poor varlets grumble and drink
In my desolate hall, where the fires sink, —
Ah! qu'elle est belle La Marguerite.

Of Margaret sitting glorious there,
In glory of gold and glory of hair,
And glory of glorious face most fair; —
Ah! qu'elle est belle La Marguerite.

Likewise to-night I make good cheer,
Because this battle draweth near:
For what have I to lose or fear? —
Ah! qu'elle est belle La Marguerite.

For, look you, my horse is good to prance
A right fair measure in this war-dance,
Before the eyes of Philip of France; —
Ah! qu'elle est belle La Marguerite.

And some time it may hap, perdie,
While my new towers stand up three and three,
And my hall gets painted fair to see —
Ah! qu'elle est belle La Marguerite.

That folks may say: " Times change, by the rood,
For Lambert, banneret of the wood,
Has heaps of food and firewood; —
Ah! qu'elle est belle La Marguerite.

" And wonderful eyes, too, under the hood
Of a damsel of right noble blood; "
St. Ives, for Lambert of the wood! —
Ah! qu'elle est belle La Marguerite.

WILLIAM MORRIS.

Stress correctly: inferior, epithet, instrument, necessary, to preserve, journey, to behold, intelligible, concerning, degree, evil, Southampton, to require, to intend, event, monarch, to abandon, Jerusalem, gradual, to vanquish.

Read aloud, then write in ordinary spelling: εə, ðau, yu:θ, 'nɔlidʒ, 'krisndəm, breθ, bri:ð, 'ʃivəlri, 'mɔnək, 'i:vil, swain, sleiv, 'æbi, blʌd, rik'waiə, 'kʌmfət, peint, tru:θ, kα:sl, spi:tʃ.

Read aloud, with the correct sentence stress:

Why, how call you those grunting brutes? — Swine, fool, swine, every fool knows that.

There are some things into which it was never intended that we should inquire.

SAXONS AND NORMANS

NOTES

3. **castle** = the fortified residence of a nobleman (cf. *castel, château*).
4. **courts of law** = courts of justice.
5. **to deliver** = to speak.
8. **a rustic** = an ignorant peasant.
10. **intercourse** = exchange of words.
11. **a being** = a man, a creature.
15. **to arise** = to be caused.
18. **to blend** = to mix.
21. **swine** = pigs (rarely used now).
— **to turn** = to change into.
22. **to expound** = to explain in detail.
23. **to read riddles** = to solve puzzles, to understand enigmas.
24. **to grunt** = *grogner*.
— **a brute** = an animal, a beast.
26. **fool** = two meanings: *a)* silly, senseless person; *b)* a professional jester *(bouffon, fou)*.
— **herd** = man in charge; cf. shepherd, cowherd, swineherd.
29. **a sow** = a female pig.
— **to flay** = to tear off the skin of an animal.
29. **to draw** = to stretch out, as the butcher does the carcasses of animals.
— **to quarter** = to cut into 4 pieces.
30. **like a traitor** = traitors were put to death by being drawn and quartered by four horses.
35. **slave** = here, a serf; cf. *esclave*.
37. **nay!** = more than that!
38. **an alderman** = a city councillor.
40. **fiery** = like fire; also, the colour, of fire.
— **a gallant** = a fine gentleman. **jaws** = *mâchoires*.
42. **mynheer** = a Dutch word humorously used for: sir, mylord.
43. **like** = similar.
— **tendance** = attention, care.
46. **St. Dunstan** = an English archbishop of the Xth Century, famous in legend for pinching with red-hot pincers the nose of the devil who tempted him.

GRAMMAR & IDIOM

Irregular verbs:

to become	to know	to say
to draw	to leave	to show
to get	to lay	to speak
to go	to read	to take
to hang	to run	to tell

1. the most marked. § 71, *b*; 73, *b*.
2. at court. § 16.
3. Norman-French. § 13.
4. the only language. § 98, *b*.
6. French. 7. Anglo-Saxon. § 13.
7. chivalry, justice, etc... § 13.

8. who knew no other. § 196.
15. to each other. § 124, *c*; 125.
— swihe. § 49 *b*.
21. to my comfort = **for** my.... § 348.
24. how **call you.** § 211; 212 *d*.
29. the sow. § 13; 31, *b*.
35. **by** her Saxon name. Note the use of the preposition.
38. old Alderman Ox. § 14.
39. such as thou. § 108.
46. thou speak**est.** § 168, *a*.
47. **but.** § 377, *e*. 40. § 377, *d*, 1.

EXERCISE

23. — *a*) 1. Copy out the last paragraph, underlining the words of *French* connection *once*, and those of *Saxon* origin *twice*. 2. Find approximate Saxon equivalents for : *to demand, to reply, a monarch, language, a noble.* 3. Supply the prepositions : *The cows ... the farmer are ... the charge of a cowherd. His name is Edward, but he goes ... the pet name of Teddy. I arrived home safely ... the great comfort of my mother.* 4. Comment upon the use or omission of the article in : *old Alderman Ox* (38) — *at court* (2) — *the language of honour, of chivalry* (6) — *the sow* (29) — *French* (6). 5. What verbs correspond to : *judgment, use, speech, traitor, tendance, slave, enjoyment.*

b) Translate into English : 1. *Le français se parlait à la cour.* 2. *Les Normands et les Saxons se parlaient en une sorte de patois, mi-français, mi-saxon.* 3. *Le berger se parlait en gardant ses moutons.* 4. *Ils ne se comprenaient pas très bien.* 5. *Cet animal s'appelle un porc.*

c) 1. In what year did the Normans conquer England? 2. What language was spoken in the country? 3. Which classes of people spoke French and which spoke Anglo-Saxon after the Conquest? 4. Why did the two languages become blended together? 5. Point out traits of humour in the last paragraph but one.

MONASTIC ACCOMPLISHMENTS

NOTES

1. **free** = at liberty.
— **worldly** = of the world, opposed to life in a monastery.
2. **ere** = before (archaic).
— **gift** = present; from : to give.
4. **a youth** = a young man.
— **to flush** = to get red in the face.
— **pride** = self-esteem; sense of one's superiority.
5. **skilled** = who has acquired great skill, or ability, by much practice.
6. **to carve** = to cut in stone, wood, etc.; to sculpture.
8. **vellum** = fine parchment, made of calf-skin, used for mediæval manuscripts.
11. **damask-work** = the art of decorating iron or steel with a pattern of gold or silver.
— **to enamel** = *émailler.*
12. **a shrine** = a rich casket, or small coffer, containing relics of saints.
13. **the fashioning** = the making of musical instruments.
14. **goodly** = of considerable size, or importance.
15. **clerk** = student, young scholar.
17. **to gather** = to gain, to acquire.
18. **to catch a glimpse** = to see vaguely, or for a short time.
— **the Exe** = a small river in Somerset and Devon. Beaulieu Abbey was near Southampton.

22. **to ponder** = to meditate.
23. **rushes** = the floor was covered with rushes *(roseaux)*, as stone floors were very cold.
— **a staff** = a stout, strong stick on which you lean when walking.
— **holy** = pious, saintly.
25. **the King** = the King of England who then held large portions of France, especially Aquitaine.
— **to trend** = to take a certain direction.
31. **the prop of Christendom** = the Pope, who props up, or supports, the Christian world. Clement V settled at Avignon in 1309.
34. **the Almains** = old English for : the Germans.
35. **the great Roman Empire** = the Holy Roman Empire, of which Charlemain was the first emperor; the quarrels of the Pope and the Emperor filled the Middle Ages.
36. **beyond** = on the other side of *(au delà)*.
37. **followers of Mahmoud** = the followers of Mahomet, **i.e.** the Mahometans.
38. **fair** = pleasant to see, nice.
39. **the Holy Land** = Palestine.
40. **the great river** = the Jordan.
42. **nay** = *eh bien, ma foi.*
— **methinks** = it seems to me.
45. **complaisantly** = with a satisfied air.
46. **betwixt** = between.
47. **Amazons** = female warriors, then supposed to live in Scythia.
48. **a dwarf** ≠ a giant.
49. **who slay with beholding** = who kill you by looking at you.
— **basilisk** = a fabulous animal, half snake and half cock; its breath, and even its look, was said to be fatal to men.
50. **Sir John de Mandeville** = the fictitious author of a popular book of imaginary travels, treating of " the way to Herusalem and Marvels of Ind. " The real author was probably Jean d'Outremeuse, and the book first written in French.
54. **fain** = willingly, with pleasure.

GRAMMAR & IDIOM

Irregular verbs:

to catch	to give	to say
to come	to hear	to see
to cut	to hold	to shine
to do	to know	to slay
to draw	to lie	to take
to dwell	I may	to teach
to find	to read	to tell

1. let me hear. § 189, *b*.
2. ere you start. § 370.
4. the youth**'s** pale face, § 53.
10. **hath** given. § 168, *b*.
11. the enamel**ling.** § 230 *d*.
15. could say **as much**? § 149.
19. **if** a man **were.** § 237, *c*.
20. **yonder.** § 140; 311.
— might. § 180, *d*.
28. he journeyed **on.** § 223, *c*.
32. Christen**dom** ; king**dom.** § 21.
44. thee. § 107.
48. dwar**fs.** § 38.
52. what he had seen. § 131; *d*.
54. **I would** fain know. § 184.
55. what there may be. § 175, *a*.
57. into.... § 352.
— **that** we **should** enquire. § 237, *b*,

EXERCISE

24. — *a*) 1. Make sentences, using : *to catch a glimpse of — thanks to — to gather from — to inquire into.* 2. Give the reverse of : *a giant, high, damp, far, strange, wordly, evil, ere.* 3. Build sentences with : *into, from, across, between, among, upon, through, behind.* 4. Explain the following forms in *ing* : *biting* (10), *cutting* (12), *reading* (17),

shining (19), *reaching* (27), *beholding* (49). 5. What adjectives correspond to : *youth, pride, wood, metal, skill, dwarf?*

b) Translate into English : 1. *Il ne connaît rien de l'histoire de son pays.* 2. *Savez-vous autant de géographie que d'histoire?* 3. *J'aurais pu apprendre beaucoup de choses, si j'avais connu Alleyne.* 4. *Elle pourrait nous apprendre à peindre sur parchemin.* 5. *Si Alleyne était un étudiant d'aujourd'hui, connaîtrait-il autant de choses?*

c) 1. Do you learn at school the same things as Alleyne did at the monastery ? 2. Which education is more scientific and which is more artistic? 3. Which do you think preferable: a) *for yourself?* b) *for the progress of civilization?* c) *for the enjoyment or beauty of every-day life?* 4. Why was geography so different then from what it is now ? 5. What do you think of Sir John de Mandeville for a geography teacher ?

THE EVE OF CRECY

NOTES

2. **the hems** = the edges, the border.
— **a kirtle** = a gown, a skirt.
3. **a girdle** = a belt, round the waist; to girdle = to encircle.
5. **maids** = maids of honour.
15. **a basnet** = a light steel cap; here, a soldier wearing a basnet.
— **a pennon** = a long narrow flag; each knight had his own pennon.
17. **to grin** = to smile mockingly.
— **a hood** = a covering for the head *(capuchon)*.
23. **thereabouts** = at that place.
25. **yet** = however, though I am poor.
26. **a varlet** = a page, preparing to be a squire.
— **to grumble** = to express one's displeasure in words.
27. **to sink** = to become low, to die (because Sir Lambert has not much firewood).
29. **there** = in my hall, if she was my wife.
30. **glory** = splendour, magnificence.
33. **likewise** = so (an exceptional meaning).
— **to make good cheer** = to rejoice.
37. **look you** = you see.
— **to prance** = to rise on hind legs.
38. **right** = very, exceedingly.
41. **to hap** = to happen (cf. happy, perhaps).
— **perdie** = *par Dieu.*
42. **my new towers** = he hopes to get rich by this battle, and then rebuild his castle, etc.
45. **by the rood** = by the cross! (a sort of mild oath).
— **folks** = people; usually without *s*.
46. **a banneret** = one knighted on the battlefield for his courage; also, a knight who has vassals under his banner.
47. **heaps of** = piles of; a great quantity of.
51. **St. Ives** = Sir Lambert's *cri de guerre.*

GRAMMAR & IDIOM

Irregular verbs:

to draw	to lose	to sink
to drink	to make	to sit
to fall	to meet	to stand
to get	to say	to think

6. freshly dressed and pleasantly : note the position of the adverb.
9. if I **were** rich. § 237, *c.*
17. many **an** one = many a one, many a man.
21. I **would** kiss. § 211, *b*; 212, *b.*
31. face **most** fair. § 80, *a.*
34. draweth. § 168, *b.*
42. **while** my towers **stand.** § 370 *b.*

EXERCISE

25. — *a*) 1. Write the preterite and present participle of : *to meet, to grin, to sit, to lose, to sink, to say, to see, to hem.* 2. What adjectives correspond to : *gold, please, glory, cheer, wonder.* 3. What nouns correspond to : *to see, to kiss, to grin, to think, to drink, to lose, to fear, rich.* 4. Give equivalents for : *fair, to draw near, to make good cheer, folks, heaps of food.* 5. Turn lines 13 (*I have...*) to 45 (*... the rood*) into reported speech in the past (*Sir Lambert thought that he had...*).

b) Translate into English : 1. *Le chevalier se réjouit parce qu'il pense à la bataille qui s'approche.* 2. *Il espère que Marguerite sera sa femme quand il sera riche.* 3. *Le souvenir de Marguerite l'aidera tandis qu'il sera en train de caracoler devant les yeux du roi.* 4. *Si j'étais Marguerite, je souhaiterais bonne chance à Sir Lambert.* 5. *Ses cheveux lui tombent aux genoux.*

c) 1. Find out how many beats there are to a line, and whether there is a regular number of unaccented syllables between. — Find two examples of rhymes intended for the eye, and not for the ear. 2. Can the burden, or refrain, in French, be accented like the rest ? — What do you think of this mixing of the two languages ? 3. Describe the scene suggested in lines 14 to 19. 4. What are Sir Lambert's motives for going to the war ? 5. Why are we sorry for the poor knight, when we read of his high hopes ? What details suggest that Sir Lambert is poor, but that Margaret is noble and rich ?

GRAMMATICAL REVISION

NOUNS, DETERMINED AND QUALIFIED

26 (§ 6-8). — **Supply "a" or "an" when necessary :** 1. Jim wants to be sailor when he is older. 2. He lives in Anglesey, island in the Irish sea. 3. England is too cold country to grow vine. 4. He was Prince of Wales when his father was King. 5. The Chancellor of England has woolsack for seat.

27 (§ 6-8; 11-16). — **Translate into English :** 1. Le verre est fait avec du sable. 2. Jacquot veut être pêcheur. 3. Nous passons nos vacances à Looe, petit port de pêche du Devonshire. 4. Il portait un chapeau de papier en forme de cône. 5. Il s'est battu avec un grand courage. 6. C'est une maison trop bruyante pour moi. 7. L'Irlande est située de l'autre côté de la mer d'Irlande. 8. Le roi George VI était le père de la reine actuelle. 9. Il va toujours sans chapeau sur la tête. 10. Le cheval est l'animal favori des Anglais.

28 (§11-16). — **Build two sentences, with each of the following nouns, using it the first time with the definite article, the second time without it :** geography, earth, America, steel, king, cliffs, people, man, justice, lake.

29 (§ 60-61). — **Place the adjectives correctly:** 1. (*asleep*) There was a child on a chair. 2. (*comfortable*) He made his father near the fire. 3. (*pleasantest*) A shady brook is one of the things in the world. 4. (*cool*) Bring me something to drink. 5. (*tall, golden*) The wheat waved in the wind. 6. (*full of peaches and apricots*). We walked in a garden. 7. (*yellow*) The leaves turn in Autumn. 8. (*warm*) Woollen clothes keep our bodies. 9. (*open*) The servant threw the door. 10. (*intelligent, but lazy*) He is a boy.

30 (§ 71-79). — **Use comparatives** *a*) **of superiority**; *b*) **of inferiority:** 1. Summer, Winter (*bright*). 2. Autumn, Spring (*melancholy*). 3. A warm day, a cold day (*good*). 4. A snowy day, a frosty day (*silent*). 5. A story-book, a school-book (*interesting*). 6. Jim, Jack (*bad at English*). 7. A sailor's life, a tailor's (*dangerous*). 8. Car, a bicycle (*slow*). 9. Lead, wood (*heavy*). 10. November, July (*wet*).

31 (§ 69-73). — **Reverse the meaning, without changing the order of words:** 1. My dog is *bigger than* an elephant. 2. Fanny is *not so naughty as* her brother. 3. Scotland is *not so mountainous as* England. 4. A rabbit is *more useful than* a cow. 5. Dry air is *not so good* for the health *as* damp air. 6. There are *more* mountains in England *than* in Switzerland. 7. The Rhone is *not so swift as* the Thames. 8. Ben Nevis is *loftier than* Mont Blanc. 9. Half a loaf is *worse than* no bread. 10. England is *less populated than* France.

32 (§ 59). — **Explain:** An *ill-tempered* girl. A *white-collared* clergyman. A *clean-looking* maid-servant. A *grass-grown* garden. *White-crested* waves. A *dew-covered* hill-side. A *silver-grey* mist. *Snow-white* linen. A *brightly-burning* fire. A *white-sailed* ship.

33 (§ 59). — **What do you call?** A tree-trunk *where moss has grown*. A room *which is lit by a fire*. A lawn *which is covered with leaves*. A sky *which is as black as ink*. Wood *which is eaten by worms*. A ditch *which smells ill*. Flowers *which smell sweet*. A bird *with bright feathers*. An animal *with four feet*.

ESSAYS

1. — **The Norman Knight's letter.** After Hastings, a Norman Knight writes to his wife, giving her news of the victory and telling her to come and live in the Castle he has been given in Kent.

2. — **A dream of Alleyne's.** Alleyne has heard Sir John Mandeville tell of his travels, in the refectory. At night he dreams he is travelling in those far countries. Imagine his adventures in dreamland.

3. — **What men fight for.** — Translate or explain the *Eve of Crecy* to somebody who fought during the war of 1914 or the war of 1939; ask him if his feelings when he was mobilised were the same as those of Sir Lambert in the poem. Write the dialogue.

CHAPTER THE THIRD

FROM THE TUDORS TO THE RESTORATION



Corsini Gallery, Rome. Anderson Photo.

HOLBEIN (?) HENRY VIII.

RETURN OF PROSPERITY

Henry VII's accession to the throne opened an era of **prosperity** and increase of **civilization** for England. Trade and voyages of discovery were encouraged; the first printing-press was introduced in 1476 and the influence of the **Renaissance** and that of the **Reformation** penetrated into England.

HENRY VIII

Henry VII was succeeded by his son, **Henry VIII.** The new king was unscrupulous and despotic, but he was clever, he encouraged navigation and trade and was popular among the Middle Classes.

After his bitter quarrel with the Pope, who had refused to grant him a divorce from his first wife, the influence of the Reformation spread all over England which then became a **Protestant country**.

The consequence of this great change was to make Henry VIII not merely King of England, but also Head of the Church and the supreme religious power in the country.

RELIGIOUS QUARRELS

Quarrels about religion disturbed the reign of his son **Edward VI,** during which Catholics were persecuted, and that of his daughter **Mary**; she persecuted the Protestants in her turn with such rigour that she was named 'Bloody Mary.' She died in 1558, just in time to avoid a revolt.

QUEEN ELIZABETH

'Bloody Mary' was succeeded by her **half-sister Elizabeth**, a rather sceptical Protestant who was moderate in her persecution of Catholics.

Her moral character was not always blameless, but she certainly was **a great queen** and her reign was one of the most glorious in English history : national prosperity increased under her rule; an enthusiastic love of adventure sent English explorers all over the world; trade and industry flourished; and an intense and sometimes aggressive patriotism filled all English hearts.

The **defeat of the Armada** in 1588 ended victoriously her long rivalry with Spain and Elizabeth's power and popularity reached their highest.

ELIZABETHAN LITERATURE

Literature had its share in such an extraordinary outburst of vitality, which produced an incredible number of great men in all fields of literature, especially in **lyrical poetry** and the **drama**.

Shakespeare was not only the greatest among them all : he was also the most typical as well as one of the best-known writers of his time.

PURITANS AND CAVALIERS

After the death of Elizabeth, the quarrels between Catholics and Protestants were followed by quarrels between the Protestants themselves.



National Gallery of Scotland.

J. PETTIE. CROMWELL'S SAINTS.

They divided into two great parties : the **Puritans** and the **Cavaliers.**

The Puritans (often called the **Roundheads** because of their short hair) were noticeable for their passionate religious zeal and for their austerity of life, which sometimes turned to bigotry. They considered luxury and most amusements to be the work of the Devil, whereas the Cavaliers had inherited from the Italian Renaissance a love of beauty and pleasure that sometimes degenerated into debauchery.

KING AND PARLIAMENT

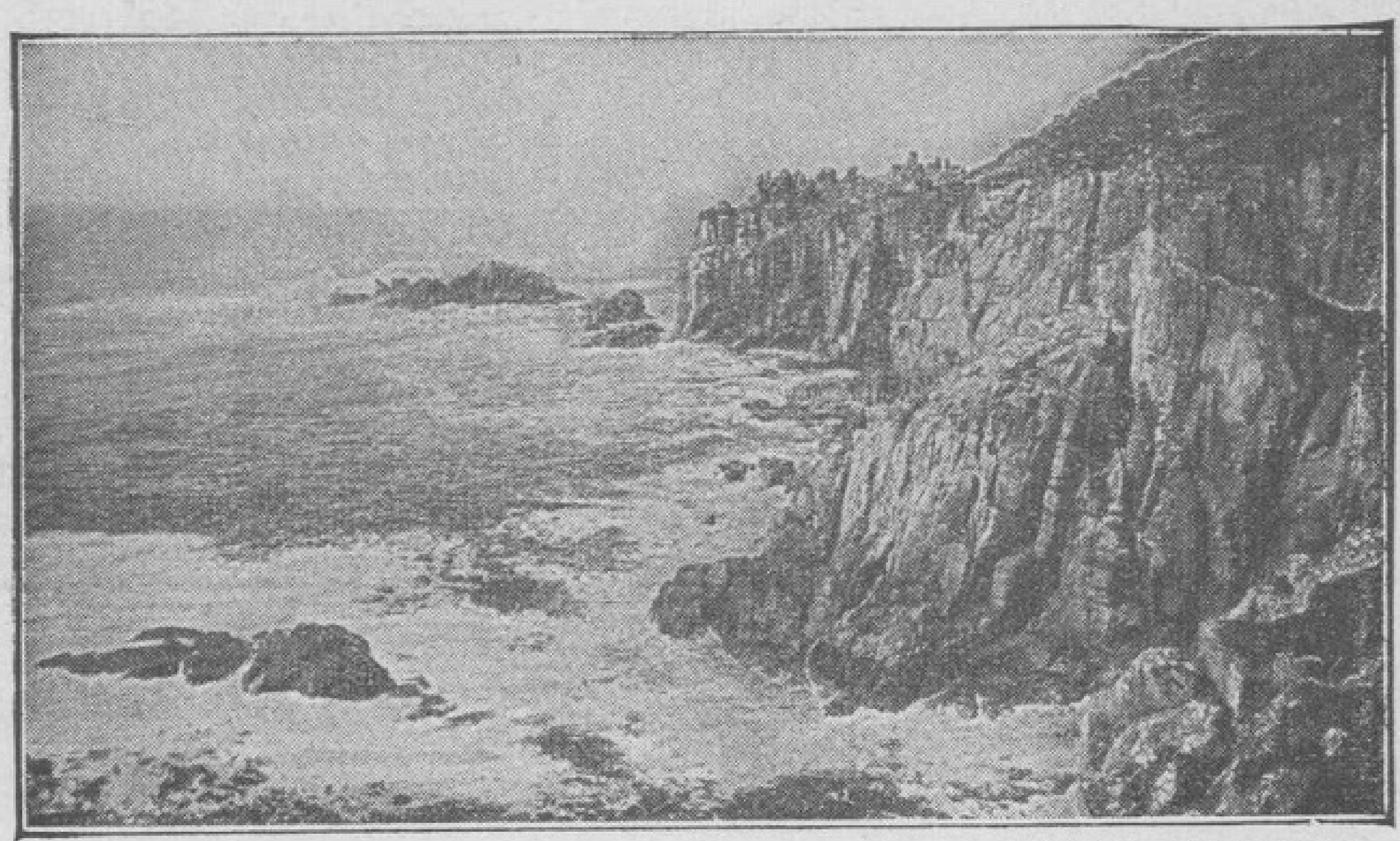
In the quarrels between **King** and **Parliament** that filled the reigns of James I and Charles I, the Puritans were on the side of Parliament; and the Cavaliers on that of the King.

The Puritan party triumphed, thanks to the military genius of **Cromwell** and to the fanatical courage of his "saints," i.e. of his soldiers. King Charles I was beheaded in 1649, and the **Commonwealth** (a sort of republic which was practically a military despotism) established.

1.

æ *cat*	ou *nose*	i *sit*	ə: *fur*	i: *beef*	ɔ: *door*
happy	soul	king	serve	seat	war
majesty	moat	build	earth	breed	wall
paradise	throne	England	world	Eden	fortress

2. **realm** (relm) **royal** (ˈrɔjəl) **blessed** (ˈblesid) **Mars** (mɑ:z)



By courtesy of the Travel Association.

LAND'S END. THIS FORTRESS BUILT BY NATURE...

This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England,
This land of such dear souls, this dear, dear land...

SHAKESPEARE.

1.

i: *beef*	æ *cat*	ei *cake*	e *bed*	ə: *fur*	ou *nose*
eat	hang	day	bless	her	foe
field	shall	grace	head	nurse	soul
succeed	pattern	safety	heaven	virtue	holy

2. **Saba** (ˈʃi:bə) **neighbour** (ˈneibə) **covetous** (ˈkʌvitəs)

(Thomas Cranmer, Archbishop of Canterbury, presents the infant princess Elizabeth to her father, King Henry VIII of England, on the occasion of her christening.

As if he were inspired by Heaven, the Archbishop prophesies the glorious life of the royal baby and praises her many virtues to come.

Note that the play was acted in 1613, ten years after the death of Queen Elizabeth.)



British Museum

B. W. RODGERS.
QUEEN ELIZABETH.

......................she shall be
A pattern to all princes living with her,
And all that shall succeed : Saba was never
More covetous of wisdom and fair virtue
Than this pure soul shall be : all princely graces,
With all the virtues that attend the good,
Shall still be doubled on her; truth shall nurse her;
Holy and heavenly thoughts still counsel her;
She shall be loved and feared; her own shall bless her;
Her foes shake like a field of beaten corn,
And hang their heads with sorrow; good grows with her.
In her days every man shall eat in safety
Under his own vine what he plants, and sing
The merry songs of peace to all his neighbours.

SHAKESPEARE. *(Henry VIII.)*

1.

u: *blue*	ɔ: *door*	ɔ *not*	ʌ *but*	ə: *fur*	au *cow*
move	**cause**	**cock**	**sun**	**bird**	**cloud**
moon	**wart**	**pond**	**young**	**learn**	**round**
truth	**broad**	**bottom**	**cunning**	**world**	**down**
school	**thought**	**swallow**	**mushroom**	**virtue**	**devoutly**

2. **Latin, history, pixy, nevertheless, ignorant, savage, equally, cunningly, terrible.**
to believe, whatever, beside, account, among, perfection, exception, translation.
to understand, undisputed, extraordinary.

3. **bow** (bou) **fairy** ('fɛəri) **Bible** ('baibl) **prayer** ('preiə) **Amyas** ('eimiəs) **kindred** ('kindrid) **Northam** ('nɔ:θəm) **Devonshire** ('devnʃə) **endure** (in'djuə) **Cheshire** ('tʃeʃə) **acquire** (ə'kwaiə) **Bideford** ('bidəfəd)

Amyas, with the exception of a little Latin, which had been driven into him as if it had been a nail, knew no books whatever, save his Bible, his Prayer-book, the old "Mort d'Arthur" which lay in the great bay-window in the hall, and the translation of "Las Casas' History of the West Indies" which lay beside it. He devoutly believed in fairies, whom he called pixies; and held that they changed babies, and made the mushroom rings on the downs to dance in. When he had warts or burns, he went to the white witch at Northam to charm them away; he thought that the sun moved round the earth, and that the moon had some kindred with a Cheshire cheese. He held that the swallows slept all the winter at the bottom of the horse-pond, and talked with a broad Devonshire accent.

Nevertheless, this ignorant young savage had learnt certain things which he would hardly have been taught just now in any school in England; for his training had been 'to speak the truth and to draw the bow', both of which savage virtues he had acquired to perfection, as



National Gallery, Millbank.

MILLAIS. THE CHILDHOOD OF RALEIGH.

well as the equally savage ones of enduring pain cheerfully, and of believing it to be the finest thing in the world to be a gentleman; by which he understood the habit of causing needless pain to no human being, poor or rich, and of taking pride in giving up his own pleasure for the sake of those who were weaker than himself.

He knew the names and ways of every bird, and fish, and fly, and could read, as cunningly as the oldest sailor, the meaning of every drift of cloud which crossed the heavens.

Lastly, he had been for some time past, on account of his extraordinary size and strength, undisputed cock of the school, and the most terrible fighter among all Bideford boys.

CHARLES KINGSLEY. *(Abridged from 'Westward Ho'.)*

1.

i: *beef*	ə: *fur*	iə *dear*	ei *cake*		ju: *tube*
leap	**return**	**beer**	**rate**	**brain**	**few**
genius	**emerge**	**fierce**	**fate**	**strange**	**knew**
creature	**virginal**	**domineering**	**glade**	**nation**	**peculiar**

2. **nimbus, figure, to terrify, frantic, energy, government, to gallop, visage, satisfied.**
fantastically, embodiment, consummate, to admonish, dexterity, to determine, ambassador, to return.
expedition, constitution, indefatigable.

3. **dye** (dai) **closed** (klouzd) **though** (ðou)
lurk (lə:k) **fortune** ('fɔ:tʃən) **raucous** ('rɔ:kəs)
Indies ('indiz) **arduous** ('ɑ:djuəs) **maniacal** (mə'naiəkəl)

The goddess of that strange Court, moving in a nimbus of golden glory, was an old creature, fantastically dressed, still tall, though bent, with hair dyed red above her pale visage, long blackening teeth, a high domineering nose, and eyes that were at once deep-set and starting forward — fierce, terrifying eyes, in whose dark blue depths something frantic lurked — something almost maniacal. She passed on — the peculiar embodiment of a supreme energy, and Fate and Fortune went with her.

When the inner door was closed, men knew that the brain behind the eyes was at work there, with the consummate dexterity of long-practised genius, upon the arduous government of a nation. From time to time a raucous sound was heard — a high voice, rating : an ambassador was being admonished, an expedition to the Indies forbidden, something determined about the constitution of the Church of England. The indefatigable figure emerged at last, to leap upon a horse, to gallop through the glades, and to return, well satisfied, for an hour with the virginals.

LYTTON STRACHEY. *(Elizabeth and Essex.)*

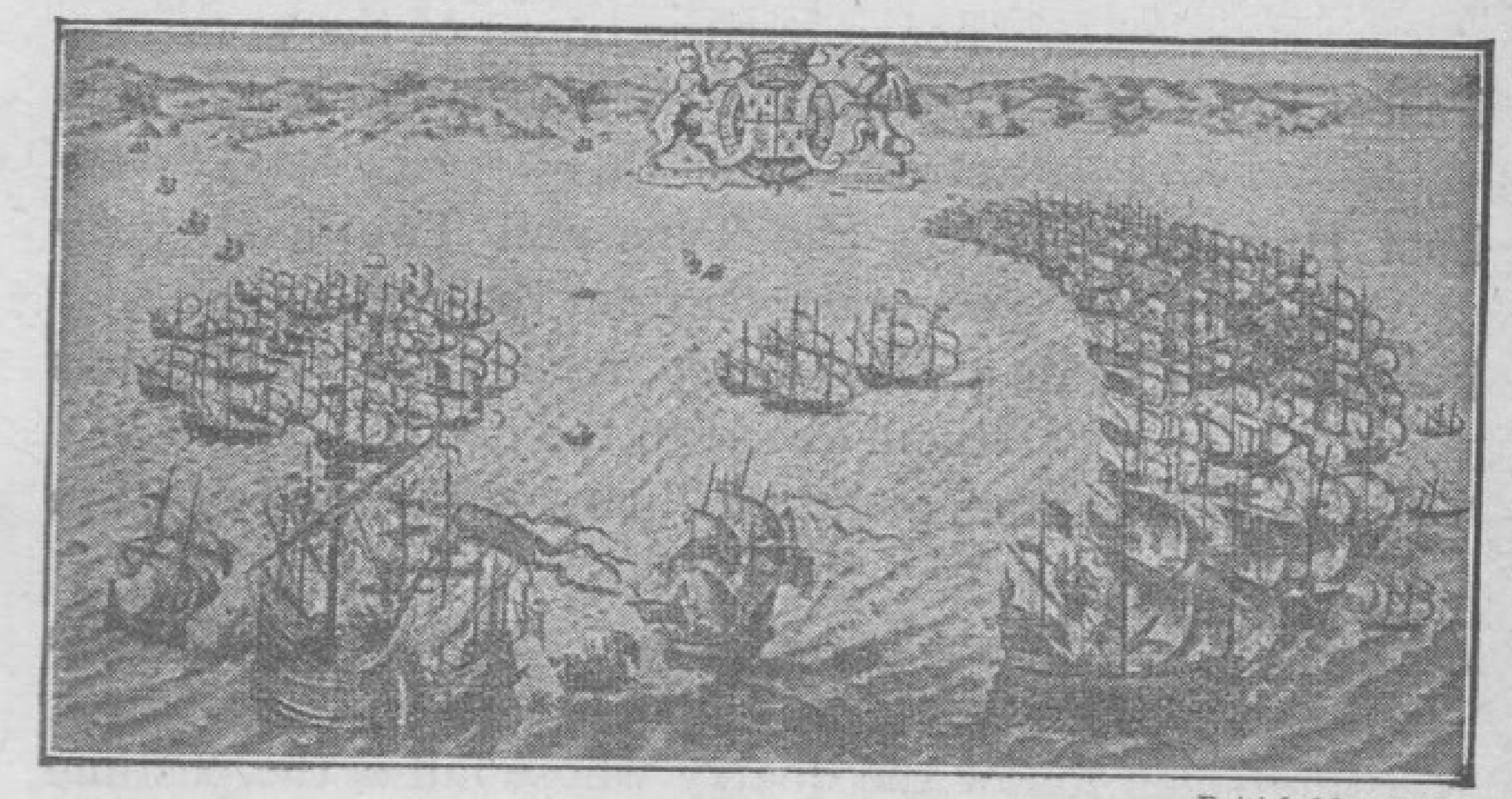
THE END OF THE ARMADA

1.

ei *cake*	ɔ: *door*		iə *dear*	ə: *fur*	au *cow*
flame	**war**	**north**	**hears**	**herd**	**loud**
Drake	**pall**	**Forth**	**nears**	**hurl**	**mouth**
break	**appal**	**shore**	**fears**	**world**	**hound**
wage	**water**	**sought**	**beer**	**mercy**	**shroud**
strange	**forward**	**forlorn**	**veers**	**hurtle**	**founder**

2. **to perish, moonless, pebble, harbour, midnight, darkness, to whiten, to blacken, galley, mercy, uttermost.**
to astonish, to relent, ahead, divided.
unavailable.

3. **none** (nʌn) **quarry** ('kwɔri) **bourn** (buən)
height (hait) **desolate** ('desolit) **secure** (si'kjue)
Calais ('kælis) **Southward** ('sauθwəd) **scourge** (skə:dʒ)



British Museum.

THE DEFEAT OF THE SPANISH ARMADA, 1588.

Southward to Calais, appalled
And astonished, the vast fleet veers;
And the skies are shrouded and palled,
But the moonless midnight hears
And sees how swift on them drive and drift strange flames
that the darkness fears.

They fly through the night from shoreward,
Heart-stricken till morning break,
And ever to scourge them forward
Drives down on them England's Drake.

. . . .

For ever the dark wind whitens and blackens the hollows and heights of the sea;
And galley by galley, divided and desolate, founders; and none takes heed,
Nor foe nor friend, if they perish; forlorn, cast off in their uttermost need,
They sink in the whelm of the waters, as pebbles by children from shoreward hurled,
In the North Sea's waters that end not, nor know they a bourn but the bourn of the world.
Past many a secure unavailable harbour, and many a loud stream's mouth,
Past Humber and Tees and Tyne and Tweed, they fly scourged on from the south,
For the wind, of its godlike mercy, relents not, and hounds them ahead to the north,
With English hunters at heel, till now is the herd of them past the Forth,
All huddled and hurtled seaward; and now need none wage war upon these,
Nor huntsmen follow the quarry whose fall is the pastime sought of the seas.

A. C. Swinburne.



THE SHEPHERD TO HIS LOVE

1.	ʌ *but*	ɔ *not*	ɔ: *door*	i: *beef*	ə: *fur*	æ *cat*
	love	**lock**	**fall**	**field**	**kyrtle**	**valley**
	stud	**flock**	**wall**	**yield**	**girdle**	**shallow**
	buckle	**coral**	**straw**	**leaves**	**myrtle**	**madrigal**

2. **shepherd** (ˈʃepəd) **lamb** (læm) **fragrant** (ˈfreigrənt)

Come live with me and be my love,
And we will all the pleasures prove,
That valleys, groves, hills, and fields,
Woods, or steepy mountain, yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers and a kirtle
Embroidered all with leaves of myrtle:

A gown made of the finest wool,
Which from our pretty lambs we pull;
Fair linéd slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me and be my love.

The shepherd swains shall dance and sing
For thy delight each May morning;
If these delights thy mind may move,
Then live with me and be my love.

Christopher Marlowe.

MAY DAY AND THE PURITAN

1.

i: *beef*	ə: *fur*	ou *nose*	au *cow*		ʌ *but*
leap	herb	yoke	town	tower	some
chief	birch	both	bough	bower	young
feast	return	grove	bound	flower	tongue

2. namely, parish, village, companies, pastimes, nosegay, bottom, perfect, pattern, arbour, banquet.
to assemble, themselves, another, whereof, together, amongst, indifferently, dividing, devotion.
veneration, dedication.

3. **variable** ('vɛəriəbl) **Satan** ('seitən)
superintendent (sjuprin'tendənt) **heathen** ('hi:ðən)

(May 1st, or May-Day, is still an occasion for merry-making in Great Britain.

The following text shows what a Seventeenth Century Puritan writer thought of the traditional May-Day fest[illegible].

An example of May-Pole music is reproduced in the preceding volume of 'l'Anglais Vivant' page 110.)

Every parish, town, and village, assemble themselves together, both men, women and children, old and young, all indifferently; and either going all together or dividing themselves into companies, they go, some to the woods and groves, some to the hills and mountains, some to one place, some to another, where they spend all the night in pleasant pastimes, and in the morning they return, bringing with them birch boughs and branches of trees to deck their assemblies with. And no marvel, for there is a great Lord amongst them, as superintendent over their pastimes and sports, namely Satan, Prince of Hell.

But their chiefest jewel they bring from there is their May-pole, which they bring home with great veneration



By courtesy of B. T. Batsford.

THE MORRIS-DANCERS AND THE MAY-POLE ON MAY-DAY.

as thus : They have twenty or forty yoke of oxen, every ox having a sweet nosegay of flowers tied on the tip of his horns, and these oxen draw home this May-pole (this stinking idol rather), which is covered all over with flowers and herbs, bound round about with strings from the top to the bottom, and sometimes painted with variable colours, with two or three hundred men, women, and children following it with great devotion. And thus being reared up, with flags streaming on the top, they strew the ground about, bind green boughs about it, set up Summer halls, bowers and arbours hard by it. And then fall they to banquet and feast, to leap and dance about it as the heathen people did at the dedication of their idols, whereof this is a perfect pattern, or rather the thing itself.

STUBBES. *(Anatomie of Abuses.)*

Stress correctly : sorrow, desolate, company, government, to emerge, consummate, extraordinary, astonished, savage, ignorant, fortress, maniacal, peculiar, together, indifferent, to determine, genius, available, Eden.

Read aloud, then write in ordinary spelling : neil, ail, ′mʌʃrum, ′neibə, aidl, ðou, skə:dʒ, dʒu:əl, tʃi:z, wul, fou, ′preʃəs, ′ʃepəd, relm, ′pætən, ′sævidʒ, flauə, ′fɔ:tʃən, ′sɔrou, ′bɔtəm.

Read aloud, with the correct sentence stress :
Come live with me and be my love.
He believed it to be the finest thing in the world to be a gentleman.

.... She shall be
A pattern to all princes living with her
And all that shall succeed.

BELOVED ENGLAND

Notes

1. **scepter'd** = bearing a sceptre, the mark of authority.
2. **seat** = residence.
— **Mars** = the Roman God of War.
3. **Eden** = the garden where Adam and Eve lived.
5. **infection** = communication of moral or physical disease.
6. **breed** = race, family.
7. **set** = a precious stone is set, or fixed, in precious metal.
8. **in the office of** = *en guise de.*
9. **a moat** = a ditch or trench round a fortress.
11. **blessed** = to which God has given happiness.
— **plot** = space of ground.
— **realm** = kingdom.
12. **soul** = the spiritual part of man; here, souls = men.

Grammar & Idiom

Irregular verbs:
to build, to set.
4. for herself, § 118, *d.*
8. **a wall.** § 7, *b.*
9. a moat defensive. § 61, *e.*
10. **less happier** = exceptional for: less happy.
12. **such** dear souls. § 293, *c.*

Exercise

34. — *a*) 1. What adjectives correspond to : *king, envy, majesty, infection, price, silver?* 2. Pick out all the vocabulary connected with the idea of *fortress.* 3. Pick out 3 *pronouns* in the passage; give the *nouns* they stand for or their *antecedents,* and their *function* in the clause. 4. Give equivalents of *Latin* origin for : *kingdom, — kingly — heaven — sea.* 5. Give approximate equivalents of *Germanic* origin for : *to fix, race, demi, fortunate.*

b) Translate into English : 1. *Il s'est construit une petite maison.* 2. *Une grosse pierre me servit de marteau.* 3. *Elle porte au doigt un diamant serti de platine.* 4. *Ce pays m'est si cher, et j'y ai de si chers amis!* 5. *Le soldat embrassa ses enfants heureux de son retour.*

c) 1. What is a throne? 2. Who was Mars in classical mythology? 3. Why does Shakespeare compare England to Eden? 4. Count how many beats, or accented syllables, there are to a line; scan lines 1, 4, 5 and 6. 5. Do you find a difference between them and line 11?

CRANMER'S PROPHECY

Notes

2. **a pattern** = a model.
3. **Saba** = The Queen of Sheba who one day invited to visit her Solomon whose wisdom she had heard of (I. Kings X. I).
4. **covetous** = very desirous.
— **wisdom** = prudence and knowledge *(sagesse).*
6. **to attend** = to accompany.
7, 8. **still** = always.
7. **to nurse** = to nourish, to take care of.
9. **her own** = her own people.
10. **a foe** = an enemy.
— **beaten corn** = corn beaten by a storm.
11. **to hang one's head** = to let one's head hang, or droop, in sign of submission, or despair.
— **sorrow** = grief; cf. sorry.

Grammar & Idiom

Irregular verbs:

to beat	to grow	to shake
to eat	to hang	to sing

Passim:
emphatic future. § 211, *b*; 212, *b.* use of the definitite article.
3. all that. § 130, *b.*
6. **the** good, § 63, *c*; 64, *a.*
10. shake = (shall) shake.
11. their heads. § 121.

Exercise

35. — *a*) 1. Turn the passage into the *preterite.* 2. Turn into the passive : *Truth shall nurse her. — Her own shall bless her.* 3. Give the contrary of : *danger, foe, truth, sorrow, merry, peace, virtue, indifferent.* 4. Account for the use or omission of *the* in : *wisdom and fair virtue* (4); *the virtues* (6); *the good* (6); *truth* (7); *the merry songs* (14); *peace* (14). 5. What adjectives correspond to : *prince, wisdom, virtue, truth, heaven, sorrow, safety, mirth, peace.*

b) Translate into English : 1. *Mon voisin mange tous les légumes qu'il plante dans son jardin.* 2. *L'écolier baissait la tête parce qu'il craignait d'être puni.* 3. *Jeanne est le modèle de toutes les élèves de l'école.* 4. *Son peuple bénissait la sagesse et la vertu d'Elizabeth.* 5. *La sagesse et l'amour de la paix étaient des vertus rares chez les princes.*

c) 1. Why is the emphatic future particularly appropriate to this passage? 2. What sort of happiness is symbolized in lines 12-14? 3. Find an example of poetical imagery in the text and say if you think it is appropriate or not; explain your reasons. 4. What good points in the reign of Elizabeth could serve as a pattern to her successors? 5. Explain the historical allusion in line 10.

Notes

3. **Prayer-book** = the book that contains the prayers and forms of devotion of the Church of England.
4. **Mort d'Arthur** = the title of the famous book in which Sir Thomas Malory gave the first rendering into English of the Arthurian legend.
6. **West Indies** = an archipelago between Florida and Venezuela; it consists of the Bahamas and the Antilles.
7. **he held** = he believed.
8. **rings** = circles of greener grass or of mushrooms which appear during the night and were supposed to be the work of the fairies.
9. **downs** = long low hills, covered with short grass, and running parallel to the South coast of England; there are many in Devonshire, where Amyas lived.
— **a wart** = *une verrue.*
10. **a white witch** = a witch, or sorceress, who used her charms only for the good.
12. **kindred** = relation; cf. **kin** = race, family.
12. **Cheshire cheese** = the county of Chester is famous for its big, round, white cheeses; hence the resemblance with the moon.
14. **horse-pond** = a pond where horses drink *(abreuvoir).*
— **broad** = strongly marked (speaking of provincial accents).
16. **nevertheless** = however, in spite of that.
18. **training** = education; **to train** = to exercise (cf. *entraîner*).
19. **the bow** = *l'arc.*
24. **needless** = unnecessary; **need** = necessity.
25. **pride** = *orgueil.*
— **to give up** = to renounce.
26. **for the sake of** = for the love or benefit of.
27. **ways** = habits of life, methods of action.
28. **a fly** = *une mouche.*
— **cunningly** = with cunning, knowledge, experience (cf. **to ken** = to know).
29. **drift of cloud** = mass of clouds driven across the sky.
32. **size** = stature.
33. **Bideford** = a small town on the Devonshire coast.

Grammar

Irregular verbs:

to be	to hold	to sleep
I can	to know	to speak
to draw	to lean	to take
to drive	to lie	to teach
to give	to make	to think
to go	to read	to understand

1. a little. § 153.
2. into. § 352.
3. no books **whatever** = no books **at all.**
— save = except. § 361.
6. beside. § 346.
7. whom. § 127.
9. the rings to dance **in** = the rings in (which) to dance. § 336.
10. to charm **away.** § 221, *e.*
17. hardly. § 304.
— he would have been taught. § 204, *d*; 205, *b.*
19. both. § 99.
20. which. § 131 *c.*
21. ones. § 151, *c.*
— cheer**fully.** § 58; 274, *a.*
22. it. § 111, *b.*
— **in** the world. § 84, *a.*
23. by **which.** § 131, *a.*
24. need**less.** § 58.
26. himself. § 118, *d.*
28. could. § 185.
31. he had been... for. § 234, *a*; 322, *b.*

Exercise

36. — *a*) 1. Find one example in the passage of the two different forms of the *superlative.* 2. Find four adjectives formed like *needless.* 3. Pick out six examples of *adverbs* in *ly.* 4. Turn the passage into the *present.* 5. Complete with prepositions : *Amyas was the strongest boy ... the school. — I have known this man ... many years. — Good Christians believe ... Christ and take pride ... obeying His commands.... His sake. — He translates Latin ... English ... perfection ... account of his excellent knowledge of both languages.*

b) Translate into English : 1. *Il a renoncé à la lecture à cause de la faiblesse de ses yeux.* 2. *Je sais parler toutes les langues du monde à la perfection, disait-il, à l'exception du chinois.* 3. *On vous enseigne bien des choses à l'école, mais vous enseigne-t-on à déchiffrer la signification des vents?* 4. *Beaucoup de gens s'enorgueillissent d'être riches ou forts; peu s'enorgueillissent de leurs vertus.* 5. *Un garçon d'aujourd'hui ne croit pas aux sorciers, mais on ne lui apprend pas ce que veulent dire les nuages.*

c) 1. If this was the education of a boy under Elizabeth, explain why so many Elizabethans were successful explorers, great poets, good soldiers and narrow-minded patriots. 2. What part of Amyas's education would you like to receive for your own pleasure? 3. And to ensure your success in life? 4. What is a gentleman, according to the writer? 5. Do you think Charles Kingsley approved of the education of boys in his time? Justify your opinion.

QUEEN ELIZABETH

Notes

1. **nimbus** = the cloud or halo of light round the head or body of a saint in pictures, etc.
2. **glory** = light, splendour.
3. **to dye** = to give a new colour.
4. **domineering** = commanding, authoritative.
5. **at once** = *à la fois.*
— **deep-set** = set or sunk deep in the sockets (*enfoncés dans l'orbite*).
— **starting forward** = bulging, globular.
— **fierce** = savage, violent.
7. **frantic** = characterized by fury and disorder; contracted from *frénétique.*
— **to lurk** = to lie hidden.
— **maniacal** = mad, insane.
8. **embodiment** = incarnation; from : body.
9. **Fate** = Destiny.
14. **raucous** = hoarse, harsh, unpleasant to hear; from *rauque.*
— **to rate** = to scold, to censure, to blame violently.
15. **to admonish** = to censure or to advise, but without violence (cf. *admonester*).
17. **indefatigable** = incapable of being fatigued.
18. **figure** = person, silhouette (not face).
— **to leap** = to jump.
19. **a glade** = *une clairière.*
20. **the virginals** = a sort of small piano in the 16th Century.

Grammar

Irregular verbs:
to bend — to go — to know
to forbid — to hear — to set

1. god**dess.** § 31, *a*;
2. gold**en.** § 58.
— **still** tall. § 321, *a*.
4. to black**en.** § 163, *c*.
6. **in whose** depths. § 128; 129, *a*.
7. something frantic. § 61, *b*.
8. she passed **on.** § 223, *c*.
— **the** peculiar embodiment. § 7, *a*.
10. inner. § 76.
14. was heard. § 205, *b*.
15. **was being** admonished. § 204, *b*.

Exercise

37. — *a*) 1. Find 4 feminine nouns formed like *goddess*. 2. Find 4 verbs formed like *to blacken*. 3. Turn into the active voice : *A raucous sound was heard. — An ambassador was being admonished. — An expedition to the Indies was being forbidden.* 4. Explain the omission of *the* in lines 6 (*dark blue depths*), 9 (*Fate and Fortune*) and 10 (*men*). 5. Explain the formation and meaning of : *golden, deep-set, maniacal, long-practised, indefatigable.*

b) Translate into English : 1. *Sa voix avait quelque chose de rauque et de désagréable.* 2. *C'était une femme infatigable dont le cerveau travaillait toujours à la grandeur de l'Angleterre.* 3. *Avez-vous vu le cheval sur le dos duquel elle a sauté?* 4. *J'ai un ami dans la maison duquel j'ai passé mes vacances.* 5. *On était en train de chanter un hymne.*

c) 1. What contrast does the writer suggest by speaking of Elizabeth first as a *goddess* (1) and then as *an old creature* (2)? 2. Do physical or psychological traits predominate in this portrait? 3. Is there any connection between them? Justify your opinion by quotations from the text. 4. What details in the description make Elizabeth repulsive to us? 5. What others make her attractive or worthy of our esteem?

THE END OF THE ARMADA

Notes

1. **Southward** = in the direction of the South; cf. shoreward (6), homeward, etc.
— **to appal** = to make pale with terror, to terrify.
2. **the vast fleet** = the fleet of the Armada was composed of 100 ships.
— **to veer** = to turn back (cf. *virer*). The attack of Drake, at the head of the English fleet, obliged the Armada to change its direction.
3. **to shroud** = to cover as with a shroud *(un linceul)*.
3. **to pall** = to cover as with a pall (a funeral veil).
5. **swift** = fast, quick.
— **to drift** = to drive forward with great force.
— **strange flames** = the flashes of lightning of the storm, and the English fireships *(brûlots)*.
7. **morning break** = the break, or beginning, of the morning, of the day.
8. **to scourge** = to punish, to chastise with severity, as with a lash or scourge *(un fouet)*.
11. **a galley** = a ship *(une galère)*.

11. **desolate** = left alone, solitary.
— **to founder** = to sink *(sombrer)*.
— **to take heed** = to pay attention; (heed = care).
12. **foe** = enemy.
— **forlorn** = abandoned, lost.
— **to cast off** = to reject (to cast = to throw).
— **need** = necessity, urgent want.
13. **the whelm** = the depth, the abyss; from **to whelm** = to submerge; rarely used as a noun.
— **to hurl** = to throw violently.
14. **a bourn** = a limit, from the French *borne*.
15. **secure** = safe, away from danger.
— **unavailable** = useless to them, which are of no use or no avail (because they are English ports, hostile to them).
— **loud** = because the waters of the sea make a great noise at the mouth of the stream, or river.
16. **Humber, Tees, Tyne, Tweed** = English rivers on the East coast; see map.
17. **of its godlike mercy** = in its divine pity, which is quick in inflicting the necessary calamities.
17. **to relent** = to become less cruel, to soften.
— **to hound** = to pursue, like the hounds, or dogs, that pursue the fox.
— **ahead** = forward.
18. **hunters** = the people who hunt, or pursue the fox; cf. l. 17.
— **a herd** = a number of large animals, such as cattle, horses, etc.; applied here to the Spanish fleet.
— **the Forth** = a Scottish river : the fleet is driven Northward by the storm.
19. **to huddle** = to press forward, to advance in great confusion.
— **to hurtle** = to move forward with violence.
— **need none** = none need, nobody is obliged to.
— **to wage war** = to make war.
20. **huntsmen** = hunters.
— **the quarry** = the prey, the animal which is hunted.
— **sought of the seas** = sought, or wanted, by the seas.

Grammar

Irregular verbs:
to cast — to hear — to seek
to drive — to know — to sink
to fly — to see — to take

1. south**ward**; 6. shore**ward**; 8. for**ward**; 19, sea**ward.** § 274, *a*.
4. moon**less.** § 58.
5. **how** swift. § 298, *b*.
7. **stricken.** § 227, *e*; 167, *a*, 1.
8. ever; 10. for ever. § 318, *a*.
10. to whit**en**, to black**en.** § 163, *c*.
11. none. § 158.
12. uttermost = most complete. § 76.
14. North Sea's water; 15. stream's mouth. § 54, *f*.
14. that end not ; 17. **relents not.** § 211, *a*; 212, *d*.
— **nor** know they = **and they do not** know. § 365.
— but. § 377, *d*, 1.
15. past. § 351.
— many a. § 152.
16. scourged **on.** § 223, *c*.
17. god**like.** § 59, *a*.
— ahead. § 274, *c*.
18. is the herd. § 244, *c*.
19. none **need wage** war. § 188.
20. whose fall. § 128.

Exercise

38. — *a*) 1. Find the 4 adverbs which mean : *towards home, towards the East, towards the city, towards the sky.* 2. Find the 4 verbs which mean : *to make sweet, to make short, to make soft, to make thick.* 3. Form and translate into French 4 adjectives with the suffix *like*

from the nouns *child, death, life, ball.* 4. Form and translate into French four adjectives with the suffix *less* from the nouns *sun, father, penny, home.* 5. Explain the meaning of *but* in lines 4 and 14; of *by* in lines 11 and 13; of *on* in lines 5 and 16.

b) Translate into English : 1. *Vous n'avez pas besoin d'avoir peur de l'orage.* 2. *Ce n'est pas la peine qu'il parle si fort, je ne suis pas sourd.* 3. *Vous n'avez pas besoin de cirer vos souliers aujourd'hui.* 4. *La mer ne se laissa pas fléchir et le vent et l'orage leur firent la guerre.* 5. *Personne ne prend garde s'il parle ou se tait.*

c) 1. What are the hollows and heights of the sea, line 10? 2. Is the wind really dark? What does the poet mean? 3. How can the wind whiten and blacken the sea? 4. Pick out all the vocabulary connected with the ideas of : *storm, darkness, death, and pursuit.* 5. How does the poet suggest that the Spaniards are in the hands of Fate and how does he contrast their tragic destiny with the indifference, and even amusement, of the elements?

THE SHEPHERD AND HIS LOVE

Notes

1. **my love** = my mistress, my fiancée.
2. **to prove** = to experience, to enjoy.
3. **a grove** = a small wood.
4. **steepy** = steep, abrupt.
— **to yield** = to afford, to offer, to provide.
7. **shallow** ≠ deep. **by** = near.
— **falls** = a mountain torrent often falls over rocks; cf. Niagara falls.
10. **fragrant** = sweet-smelling.
— **a posy** = an old-fashioned word for : a bunch of flowers.
11. **a kirtle** = a long skirt.
12. **myrtle** = *le myrte.*
14. **to pull** = to take, to cut off.
15. **linéd** = *doublé* (pronounced : 'lained).
— **a slipper** = a light sort of shoe.
16. **buckles** = *boucles.*
17. **a belt** = *une ceinture.*
18. **a clasp** = a brooch or buckle used to fasten a garment.
— **studs** = ornamental knobs, or nails.
21. **swains** = youths, young men.
22. **delight** = great joy.

Grammar & Idiom

Irregular verbs:
to come to make to sing
to feed to see to sit
Passim:
poetical inversions.
2nd. person singular.

4. **yields.** Note the exceptional contrast between the singular verb and plural subject.
6. seeing... feed. § 257, *a.*
7. by. § 346.
— to **whose falls,** § 128, *d.*

Exercise

39. — *a*) 1. Find three instances of inversion of the object, and rewrite the words in their natural order. 2. Turn the poem into indirect form. (*The shepherd told the girl to come and live with him...*) 3. Turn into the second person singular : *Will you come live with me? You will have buckles of gold for your slippers and a cap of flowers for your head. I will give you fragrant posies, and you may sleep on a bed of roses.* 4. Give the tense and person of the following verbs : *come, live, be* (1); *will, prove* (2); *move* (19). 5. Replace *whose* by *of which* in line 7.

b) Translate into English : 1. *Nous entendrons chanter les oiseaux.* 2. *La bergère vit le troupeau rentrer.* 3. *Elle rencontra un jouvenceau dont les moutons étaient perdus.* 4. *Il avait un ami, en mémoire de qui il écrivit ces vers.* 5. *C'est le berger dans la maison duquel nous avons demandé du lait hier.*

c) 1. Do you think the shepherd can be faithful to his promise for very long? 2. Would you like the life here pictured by the shepherd? 3. Find out, from the promise sworn by the shepherd, what he supposes that his love likes? 4. To what literary *genre* does the poem belong? 5. How many accents are there in each line? how do lines 3, 6, 10 and 22 differ in rhythm from the rest?

MAY-DAY AND THE PURITAN

Notes

4. **companies** = small groups.
— **a grove** = a small wood, a clump of trees.
8. **birch boughs** = *des branches de bouleaux.*
9. **to deck** = to ornament, to decorate.
— **no marvel** = no wonder; it is not surprising.
10. **superintendent** = one who directs, inspects or superintends.
11. **namely** = that is to say, *à savoir.*
13. **chief** = principal.
14. **May-pole** = a tall painted mast, decked with flowers and ribbons, round which people danced on May-Day.
15. **as thus** = in this manner, as I am going to explain to you.
— **a yoke of oxen** = a team of 2 oxen working under the same yoke *(joug).*
16. **nosegay** = a bunch of flowers.
— **the tip** = the end, the extremity.
18. **to stink** = to have a nasty smell : figuratively used here!
19. **herbs** = green plants and foliage.
— **bound** = from **to bind** = to tie, to fasten.
— **round about** = all round.
— **strings** = ribbons, here.
21. **variable** = obsolete for : various.
23. **to rear up** = to raise, to erect.
— **flags** = banners.
— **streaming** = floating in the wind.
24. **to strew** = *joncher* : they cover the ground with branches or flowers which they scatter about (or : throw here and there).
25. **hall, bowers, arbours** = a place, closed in with foliage, forming a little summer-house.
— **hard by it** = very near, very close to it.
26. **fall they to** = they begin to.
to leap = to jump.
27. **heathen** = unchristian; who worships idols.
28. **whereof** = of which (cf. whereon, wherein, etc.).
— **pattern** = instance, example, model.

GRAMMAR & IDIOM

Irregular verbs:
to bind to fall to spend
to bring to leap to stink
to draw to set to strew

Passim:
use of reflexive pronouns and the reflexive conjugation.

1. every **parish...** assemble **themselves**, § 44, *a*, *b*.
4. **dividing... into**, § 352.
9. to **deck their assemblies with**, § 336.
13. **their chiefest jewel (which) they bring.**
15. **yoke**, § 97, *b*.
26. **and then fall they...** § 244, *c*.
27. **as the heathen people did**, § 253, *a*.

EXERCISE

40. — *a*) 1. Turn into the plural : *every parish assembles and every ox has a nosegay on the tip of his horn — every flag streams in the wind.* 2. Turn lines 9 to 12 into the *preterite.* 3. Turn the same lines into the *frequentative form.* 4. Replace the italicized words by others with an equivalent meaning : The village girls were dancing *round* the May-pole. They live *close to* us. They scattered flowers *here and there.* The ground was covered *completely* with branches of trees. 5. Replace *all* by *whole* in the passage, whenever possible.

b) Translate into English : 1. *Ils passèrent la nuit à danser.* 2. *Le mât de Mai était décoré de fleurs et de branchages.* 3. *Ils rentreront chez eux de bonne heure.* 4. *Tous les villageois laissaient leur travail pour aller danser autour du Mai.* 5. *Quand ils ont assez dansé, ils s'en retournent chez eux.*

c) 1. Do you think this picture of May-Day is attractive or repulsive? 2. What did the writer intend it to be? 3. Imagine that the passage is written by a non-Puritan person. Will the whole tone of it be changed and how? or will simply some details be omitted? and which? 4. Is May-Day still celebrated in the same manner nowadays? 5. What do we do in France to wish our friends good luck on May-Day?

GRAMMATICAL REVISION

THE VERB. FORMATION OF TENSES

41 (§ 169). — **Read correctly :** *a*) he travels, he lifts, he raises, he works, he improvises, he rests, it consists, he exists, he rises, he connects, he mixes, he shakes, he melts, he changes, he judges, he requires, he casts, he passes, he produces, he opens.

b) ended, fitted, wrecked, cursed, transported, loaded, sheltered, connected, governed, lighted, contained, pulled, placed, erected, walked, managed, charged, stretched, survived, crawled, selected.

42 (§ 378-379). — **Turn into the singular :** 1. Birds lay eggs in their nests. 2. Butterflies fly. 3. These insects die the very day they are born. 4. Gardeners destroy caterpillars when they can. 5. Girls often cry.

43 (§ 378-379). — **Write the infinitive of :** he brushes, he uses, he scratches, he screeches, he hisses, he crosses, he curves, he provides, he lives, he changes, he places, he judges, he undergoes, he dyes, he pushes, he polishes, he dresses, he boxes, he vexes.

44 (§ 378-379, *c*). — **Write in the present participle :** to travel, to raise, to rub, to smoke, to fill, to see, to lie, to open, to shut, to pull, to change, to die, to fit, to carry, to dye, to be, to make, to hop, to do, to hope.

45 (§ 191; 378). — **Turn *a*) into the preterite, *b*) into the future :** 1. The shopkeeper displays his goods. 2. We enjoy our walk. 3. They do not carry their bags. 4. His opinions vary. 5. The passer-by hurries along the street. 6. They bury the dead after the battle. 7. The laundresses dry their linen in the open. 8. The child plays in the garden. 9. Do many soldiers die in the war? 10. My cleaner dyes my clothes very well.

46 (§ 191; 378). — **Turn into the present :** 1. Shall I buy eggs? 2. He lay down in the grass. 3. The boys have stolen some apples. 4. They will be ready. 5. Let us play tennis. 6. Don't go out. 7. They have not caught butterflies. 8. You have sung a nice song. 9. He thought he would be punished. 10. She cried because she had broken her doll.

47 (§ 194-199). — **Turn *a*) into the interrogative; *b*) into the negative :** 1. The painter mixed his colours in a plate. 2. They build their nests in Winter. 3. A snake hops on the ground. 4. His coat fitted him very well. 5. The sun set among golden clouds. 6. You heard the cock this morning. 7. Our friends found a dog. 8. John came yesterday. 9. They bought some eggs at the farm. 10. The birds sometimes flew out of their cage.

48 (§ 192-193,197-198). — **Same exercise :** 1. They will go boating this afternoon. 2. The children had picked some mushrooms. 3. Mary has enjoyed her holiday. 4. This job would have required another workman. 5. We shall stop at the next station. 6. The soldiers had been wounded. 7. The farmer has bred these oxen himself. 8. The boats can be loaded with coal or sand. 9. They have had some friends staying with them. 10. Your friend must leave early.

49 (§ 201-203). — **Turn into the interrogative-negative form :** 1. You will come to dinner with us. 2. This horse jumped beautifully. 3. A duck always looks funny. 4. We shall soon begin. 5. My hands are dirty. 6. My sister can help you. 7. You can hear

the crickets. 8. Fanny could make her bed herself. 9. Your friend gets up early. 10. Cats and dogs detest each other.

50 (§ 192-199). — **Translate into English:** 1. Jean est dans le jardin; le voyez-vous ? 2. Est-ce que vous aimez les bêtes ? 3. Je ne sais pas si c'est un chien. 4. Les oiseaux ont-ils quatre pattes ? 5. Est-ce qu'un serpent peut nager ? 6. Voulez-vous remplir mon stylo d'encre rouge ? 7. Votre amie a-t-elle acheté un manteau neuf ? 8. Nous ne chauffons pas nos maisons en été. 9. Je ne vais jamais au théâtre. 10. L'abeille vous a-t-elle piqué ?

51 ((§ 171, 195). — **Turn into the negative :** I. told her *to come* before night. 2. *Let us take* the dog with us. 3. *Open* your books. 4. *Let* the boys come without their coats and hats. 5. *Let* there be light ! 6. *Let* the dog bark at the visitor ! 7. It is impossible *to see* it. 8. It is better *to go out* do-day. 9. *Being* ill, he had to go to school. 10. *Finding* his book, he took his sister's.

52 (§ 174-177). — **Translate into English:** 1. Elle a glissé et elle est tombée. 2. Je suis déjà venu à cette ferme. 3. Quel âge avez-vous ? J'ai seize ans. 4. Il y a des gens qui ont peur des souris. 5. Il y a eu un accident sur cette route. 6. Il y aura assez de pain pour tout le monde. 7. Y avait-il des moutons dans le pré ? 8. Il y avait eu certaines difficultés. 9. Il n'y aura pas de vacances au Mardi-Gras. 10. Il y avait eu un tableau sur le mur, mais il était disparu.

53 (§ 180-182,195). — **Translate into English:** 1. Il doit venir; il a dû venir. 2. Je pourrais ouvrir la porte; j'aurais pu ouvrir la porte. 3. Vous devriez apprendre votre leçon. 4. Vous auriez dû apprendre votre leçon. 5. Il se peut qu'il pleuve aujourd'hui; il pourrait pleuvoir demain. 6. Il aurait pu pleuvoir si le vent avait cessé. 7. Il est difficile de ne pas bavarder, mais facile de ne pas écouter. 8. Ne sachant pas l'heure, il partit trop tard. 9. Ne trouvant pas le chat dans la maison, je le cherchai dans le jardin. 10. Il m'a promis de ne pas me punir.

ESSAYS

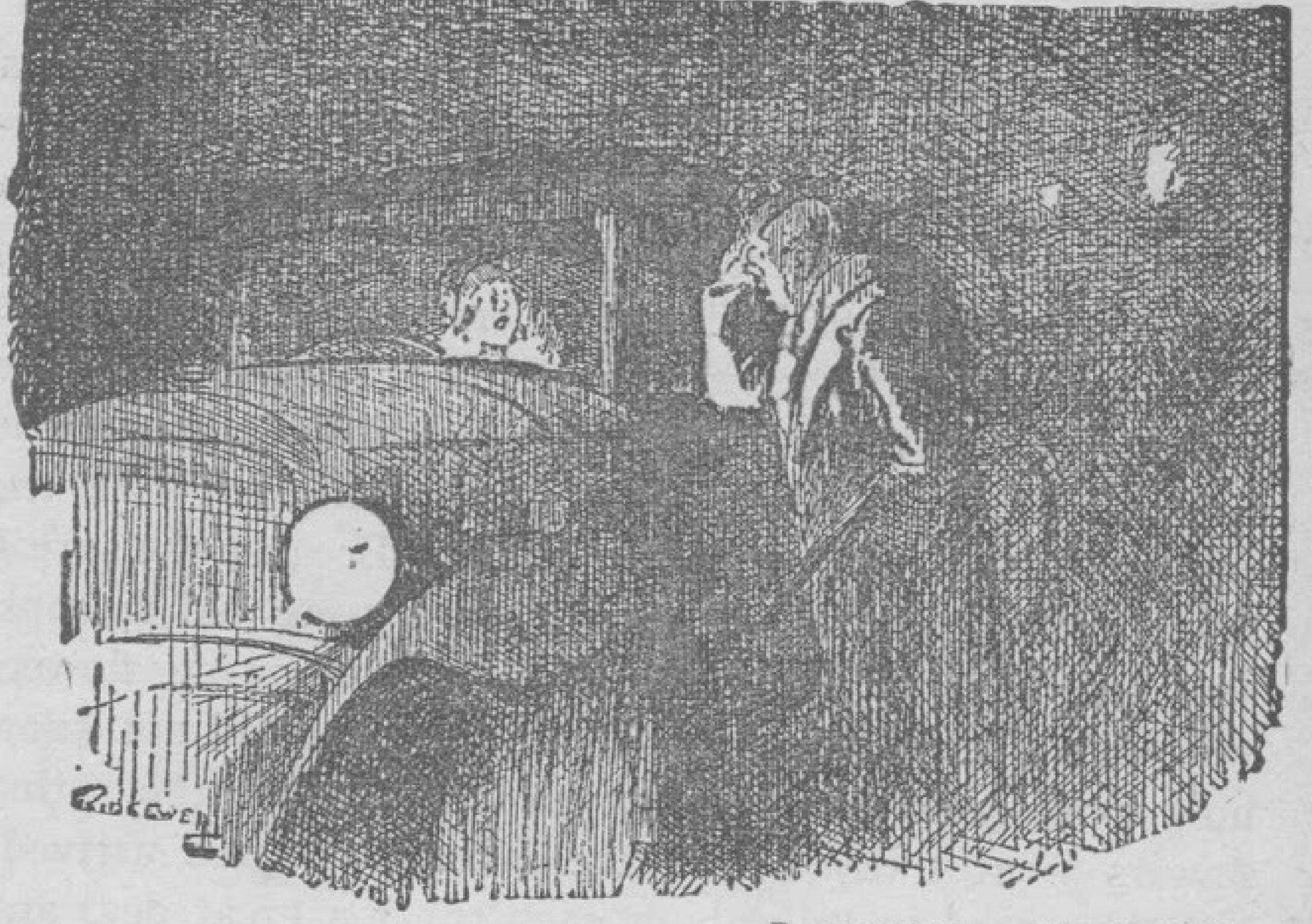
1. The shepherdess's answer. — Write the answer of the shepherdess to her lover's proposal. Will she enjoy the life and pleasures he offers her ? Her final decision.

2. Stories of Adventures. — Describe the picture, page 53 — scenery — people present, etc. — and imagine the dialogue between the sailor and the little boys. Remember that the scene takes place about 1560.

3. The end of the Armada. — After reading Swinburne's poem, page 55, tell in a short simple narrative the history of the defeat of the Armada.

CHAPTER THE FOURTH

THE SEASONS



By permission of the proprietors of 'Punch'.

Pedestrian (completely fogged). " PARDON ME — IS THIS VERNON TERRACE "
Motorist (equally so). CERTAINLY NOT. THIS IS A MOTOR-CAR.

1.

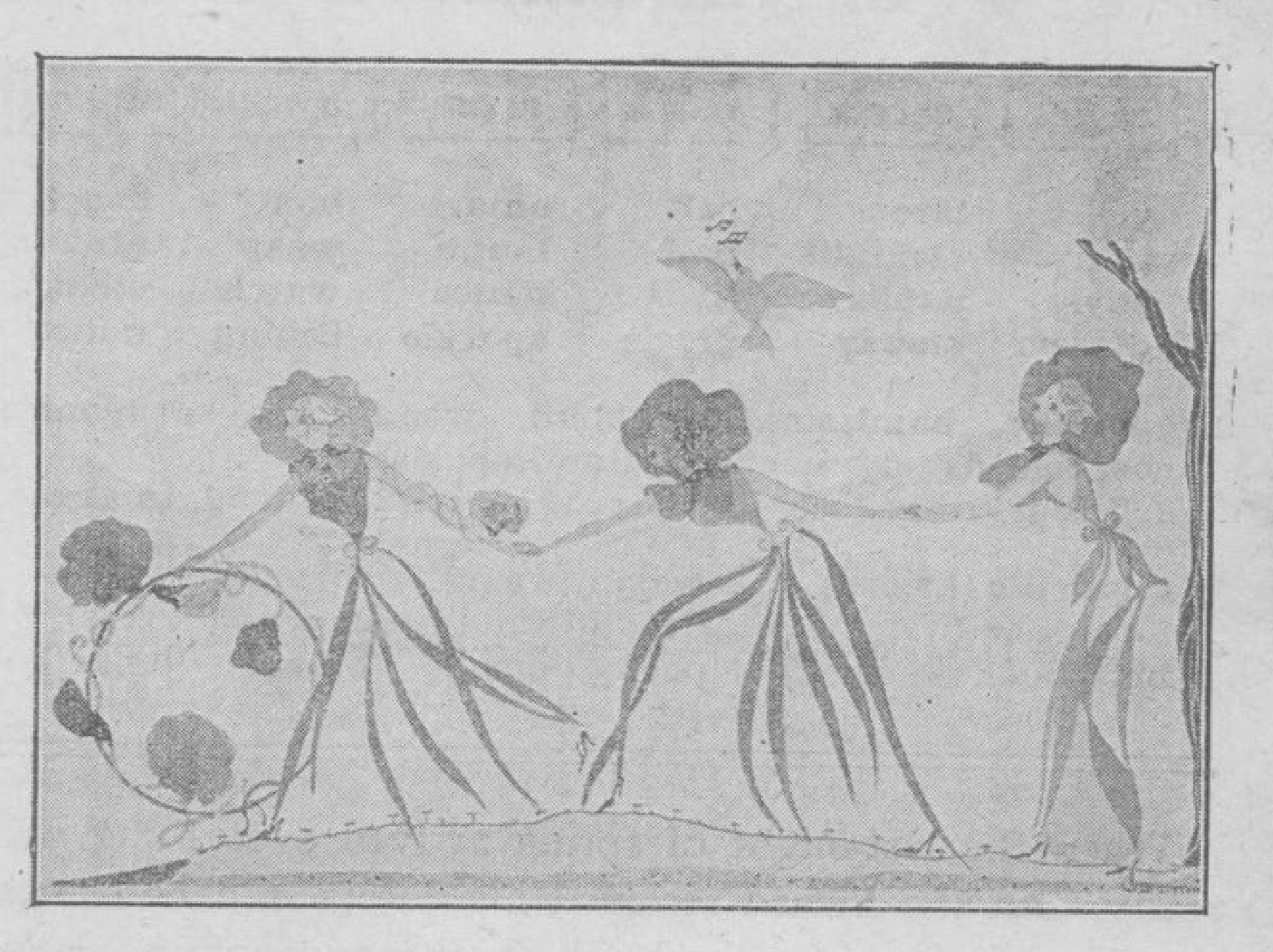
ei *cake*	ai *five*	ɔ: *door*	i: *beef*	ʌ *but*	
lake	**night**	**ball**	**pea**	**once**	**Summer**
tail	**die**	**dawn**	**deal**	**frump**	**hunting**
lazy	**arrive**	**taught**	**sleep**	**other**	**butterfly**
behave	**spiteful**	**dormouse**	**sweet**	**sunset**	**punctually**

2. **snowdrop, daffodil, lizard,** to **finish.**
to **begin,** to **forget,** to **arrive, arithmetic.** — **mignonette.**

3. **crocus** (ˈkroukəs) **doze** (douz) **bask** (bɑ:sk)
hyacinth (ˈhaiəsinθ) **tulip** (ˈtju:lip) **pansy** (ˈpænzi)

There was once upon a time a lake, and on the banks of it grew many flowers. In the spring there were snowdrops, tulips, crocuses, hyacinths, and daffodils, and in the summer there were roses, sweet peas, mignonette, lilies, and pansies, and a lot of others whose names I have forgotten. They all grew on one side of the lake : but the summer flowers did not like the spring flowers, who came before them; and the spring flowers did not like the summer flowers who came after them. Because the spring flowers said that the summer flowers were old frumps, and the summer flowers said that the spring flowers were like a lot of noisy school children who did not know how to behave; and they never met because the spring flowers went away before the summer flowers arrived; but they used to talk about each other a great deal and say spiteful things about each other.

Now, near the lake lived an old lizard with a broken tail. He was the laziest lizard in the world; when he was a little boy, his parents asked him if he would like to learn running, or hunting, or arithmetic, or reading, or painting in water-colours, or German, and he said he would like to learn how to be lazy. So, he was sent to a school which was kept by a Dormouse who taught him how to be lazy, and how to sleep all the winter and



how to doze all the summer and bask in the sun and do nothing at all and enjoy it : and he learnt his lesson very well.

(The lizard, who wanted to make peace between the flowers, consulted several learned persons ; but none could give him advice. Finally, he met the Butterfly who suggested a Ball, where both the Spring flowers and the Summer flowers would be invited, and might know one another and become friends.)

" You must give the ball, " said the Butterfly, " on the last night of spring. Spring finishes at sunset one night in June, and summer doesn't begin till dawn; so on that night they can all meet, but, of course, all the spring flowers will have to go away punctually at dawn, or else they will die instead of going to sleep in the winter, and will never come back again. "

The Lizard thought this was an excellent plan, and at once sent out invitations to the ball.

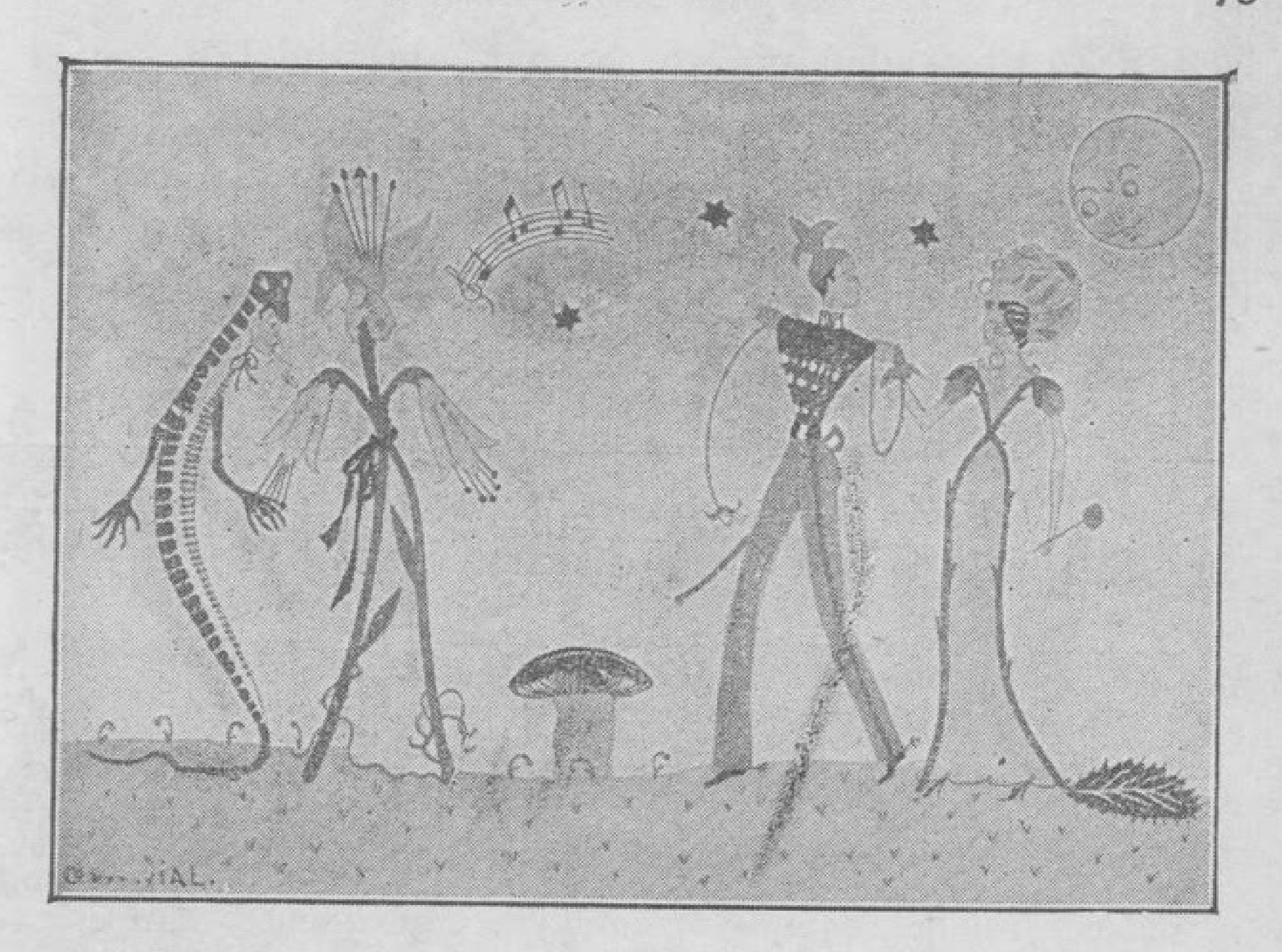
M. BARING. *(Forget-me-not and Lily of the Valley.)*

1. ai *five*	ei *cake*	*final* l	ɑ: *car*	ɔ *not*	ou *nose*
violet	late	bell	smart	box	coach
tiger	straight	ball	laugh	wasp	glow
shyly	dahlia	ill	dance	watch	cloak
diadem	stately	giggle	sparkle	belong	notice

2. **spec**ially, **hand**some, **black**bird, **wood**pecker, **dragon**fly, **rose**bud, **fire**-fly, **neck**lace, **dew**drop, **dan**dy.
deli**cious**, ri**dic**ulous, to en**joy**, to pre**tend**, in**stead**, to a**gree**.

3. **quadrille** (kə'dril) **worm** (wə:m) **thrush** (θrʌʃ)
foreigner ('fɔrinə) **frown** (fraun) **chorus** ('kɔ:rəs)
hollyhock ('hɔlihɔk) **peony** ('piəni) **bulrush** ('bulrʌʃ)

When the last night of spring arrived everything was ready, and the Lizard received his guests in a ball-room that had been specially built at the edge of the lake. It was made of bulrushes and lit up by glow-worms and fire-flies; the band was a chorus of thrushes conducted by a blackbird and the green woodpecker tapped on the trunk of a tree. The wasps in their smart gold liveries showed the men-flowers to their cloakrooms, and the dragonflies did the same for the lady-flowers. The seven Miss Violets arrived first with their mother, who was a foreigner, Madame Violette de Parme, so as not to miss anything, and directly they walked into the ballroom the smell was delicious. The Miss Bluebells came giggling in, and the Pansies stayed rather shyly in a corner. Then the stately Rose arrived in her coach which was drawn by Tiger-lilies, driven by a Peony, with a yellow Hollyhock sitting up very straight on the box and two others standing up behind. Her arrival made a great fuss, and all the spring flowers laughed, because they said it was ridiculous to give oneself such airs and pretend to be so young when one had five grown-up rosebuds; that of course the Rose had been very handsome in her day; now she was fat,



old, and ridiculous. However, the Rose took no notice; she swept by in a long green train and a necklace and a diadem of sparkling dewdrops, and she walked straight up to the Lizard as if the room belonged to her. Then she frowned at her daughters and presented them to Prince Fleur-de-Lys, who was covered with orders, and then she sat down next to the Lords and Ladies and the Dahlias who sat along the wall watching the young people dance and enjoy themselves. The next person to arrive was the Queen of the Annunciation Lilies. She was dressed in green and silver.

" Poor thing, " said the young Snowdrops, " she looks so ill and thin. Sitting up late doesn't agree with her. "

But the Hyacinths, who were young dandies, couldn't take their eyes off her.

When the Daffodil came tripping into the room it was the summer flowers' turn to laugh, because, they said, she wasn't young at all, and it was ridiculous at her age to pretend to be a spring flower and to behave like that.

The Rose pretended not to see her, and the Lily tossed her head high up in the air and didn't even sniff.

The ball began with a quadrille. The Lizard danced with the Queen of the Lilies, and Prince Fleur-de-Lys danced with the Rose.

M. Baring. *(Forget-me-not and Lily of the Valley.)*

THEY MEET

1.

ai *five*	au *cow*	ʌ *but*	u: *blue*	ei *cake*	ju: *tube*
eye	shout	young	June	May	used
shy	about	lovely	soon	gaze	tulip
wild	surround	country	approve	amiable	beauty

2. **pal**ace, **sel**dom, **fort**night, **con**duct, **con**sequence, **Em**peror, **Ad**miral, **con**scious, **he**liotrope.
to pre**sent**, a**way**, with**out**, en**tire**ly, in**ev**itable, Nar**ciss**us, in**trin**sic, sur**round**ed, con**serv**atory.
inde**fens**ible.

3. **although** (ɔːlˈðou) **azure** (ˈæʒə) **ozone** (ˈouzoun)
geranium (dʒiˈreinjəm) **mayor** (mɛə) **jealous** (ˈdʒeləs)

(The Ball was a success. All the flowers enjoyed themselves dancing, playing cards, having supper, and talking of one another, and there was a great display of elegance.)

After that everybody began to dance wildly.

The most lovely person at the ball was little Princess Forget-me-not. She was the first of the summer flowers in this country, and did not come till June; in some countries the Forget-me-nots come in May. She lived on the lake in a palace carved in the Water-Lily, all by herself, and she seldom went out because she was so lovely that the grass used to shout when she passed, and this made her feel shy. Her eyes were so blue that the sky, when

he first noticed them, grew jealous, and rained without stopping for a fortnight, and he would have gone on raining, had the Lord Mayor not explained to him that his conduct was not only selfish but entirely indefensible, since the fact that Princess Forget-me-not's eyes were so blue was the inevitable consequence of the intrinsic azure of his own ozone.

Princess Forget-me-not had never looked so lovely as she did this night. The Thrushes stopped singing when she came into the room, and the Geraniums rushed away from the supper-table to look at her. The spring flowers said nothing, because although the Princess was a summer flower she looked younger than the youngest Snowdrop. She was soon surrounded by all the most important flowers and butterflies in the room; the Purple Emperor and the Red Admiral could not leave her, and the Narcissus forgot to look at himself in the glass, and the Sunflower forgot to be self-conscious, and the Heliotrope, who had been a great beauty in her day, smiled on her approvingly. She did not, however, pay attention to anyone, although she was civil and amiable to every body, because she had been very strictly brought up by an old Hornet. She gazed around the room as if she were looking for somebody, and at last her face lit up with a happy smile. In the corner of the ball-room she had caught sight of what she thought was the most beautiful person she had ever seen. It was Prince Lily of the Valley, and she at once asked that he might be presented to her. He was very beautiful in his snow-white satin cloak and pale green sleeves, and on his feet were little white wings; of course they had never seen each other before, because he was a spring flower, only she had often dreamed that there must be such a person somewhere.

M. Baring. *(Forget-me-not and Lily of the Valley.)*

1.

ʌ *but*	ɑ: *car*	i: *beef*	ɔ: *door*	ai *five*	*final* l
bud	**star**	**field**	**dawn**	**sight**	**apple**
love	**lark**	**breeze**	**walnut**	**tiny**	**ruffle**
hurry	**scarlet**	**gardenia**	**daughter**	**lilac**	**whistle**

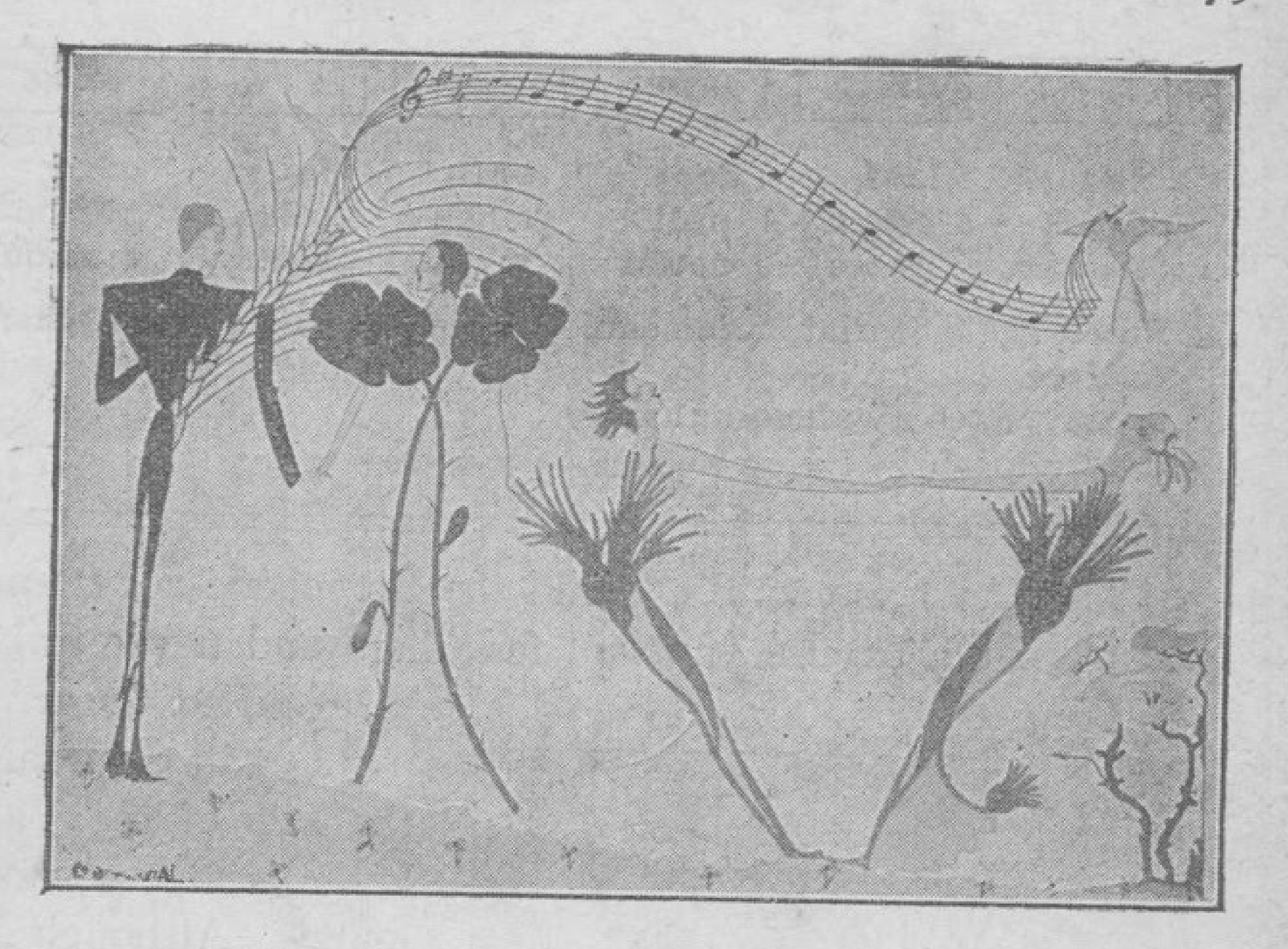
2. **linkman, nightingale, gossamer, pensive, princess.**

3. **palace** (ˈpælis) **shiver** (ˈʃivə) **sapphire** (ˈsæfaiə)

As for him, he fell in love with her at first sight, and they spent the rest of the evening in the conservatory, which was made of gossamer and moss, and the Maidenhair trees grew there. They were so happy, and the time flew by so quickly, that they quite forgot that the Dawn would come and that they would then have to say good-bye to each other for ever. Soon the soft sapphire sky began to grow green, and the Morning Star rose and the Moon grew pale and a tiny breeze crept over the surface of the lake and ruffled it. The Rose got up in a hurry and fetched her daughters, who instead of talking to young Prince Gardenia as they had been told to do, had been sitting out all night with the Blue Butterflies. The Rose asked for her carriage to be called, and the Scarlet Runner ran to fetch it; the spring flowers all began to go away, some in carriages, others in cabs, made of walnut-shells and drawn by Field Mice, which the Bull Finch, who was the linkman, whistled for. The Lark sang " God save the King ", and the Nightingale said it sang out of tune. Everybody said good-bye to the Lizard, and thanked him for the pleasant evening they had spent, and everybody went away.

" Your ball was a great success, " said the Rose as she went away, " only next time I should not ask any young married flowers. " She looked at the Pink as she said this.

" Your ball was a great success, " said the Daffodil,



" but next time I should not ask any children. " She looked at the Rosebuds as she said this.

" Your ball was a great success, " said Princess Forget-me-not. " It was quite perfect. "

The Lizard was pleased and felt that the flowers had all been happy together, and he hoped that they would stop saying spiteful things about each other. They did not, however, I am sorry to say. They went on behaving exactly as they had done before. Everybody went home.

But the Lily of the Valley and the Forget-me-not wandered down to the edge of the lake, and she hailed her boat, which was made of a leaf that fell from the apple trees of the Moon, and was drawn by two gold fishes, and they both got into it, and sailed to her palace in the Water-Lily. There they sat pensive and happy, looking out on to the dark water that reflected the Morning Star. In the east there was a faint lilac tinge, and the trees around the lake all shivered.

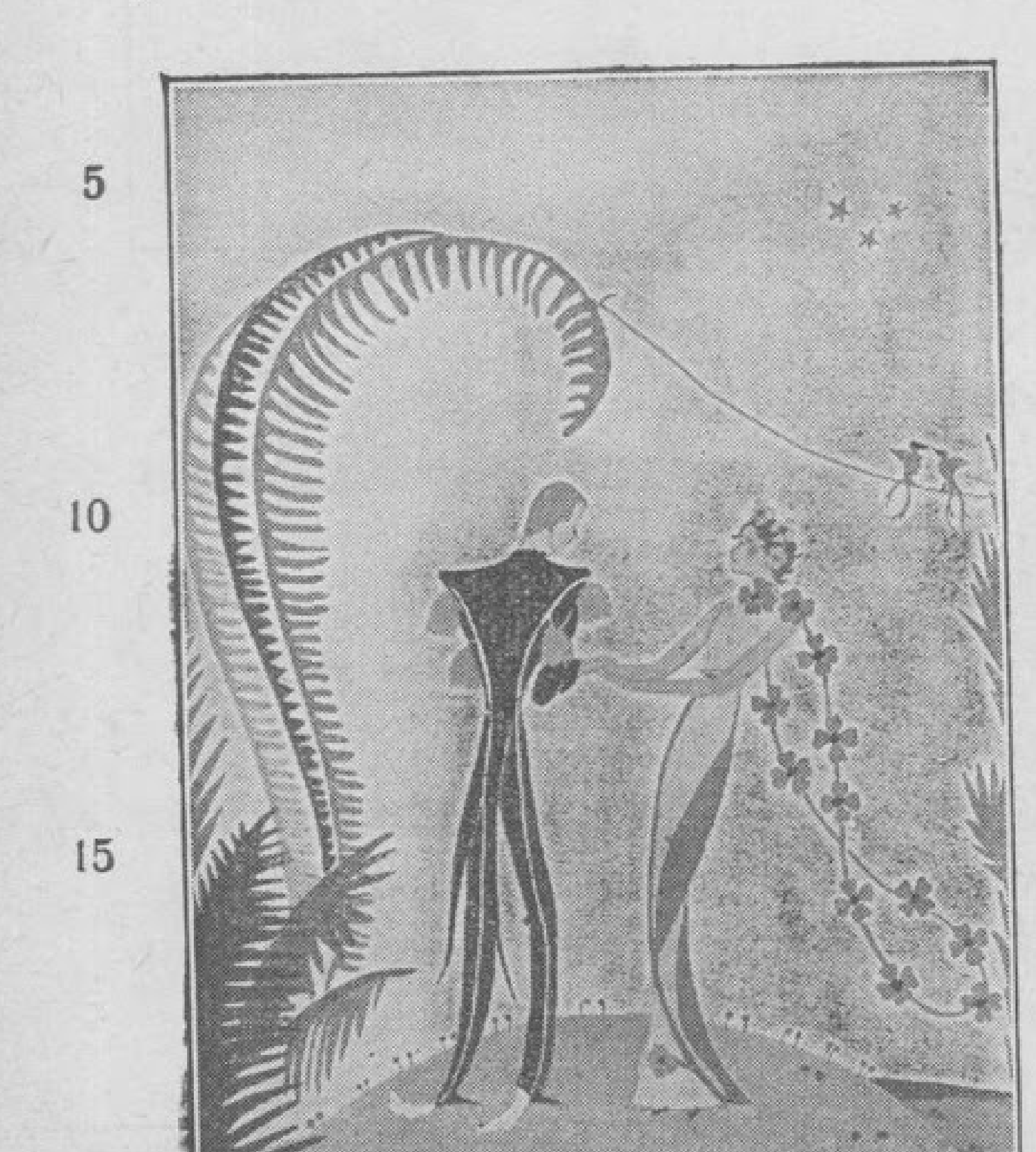
M. Baring. *(Forget-me-not and Lily of the Valley.)*

1.

æ *cat*	ɑ: *car*	u *put*	ou *nose*	ʌ *but*	ə: *fur*
sad	last	foot	both	blush	early
glad	heart	pull	close	other	person
happen	grass	could	whole	sultry	curtain

2. hundred, footprint, moment, happiness, finger, to flicker, nobody.
to arrive, to awaken, unhappy.
sentimental.

" The Dawn is coming, " said the Forget-me-not " and you must go, or else you will fade here and never wake up again next year. "



" I can't go, " said the Lily of the Valley, " because you are here. Although it may only last a few more minutes, it is like hundreds and hundreds and thousands of years of happiness. It's like a long summer dream. I have never seen the summer, but you are the summer. "

" I have never seen the spring, " said the Forget-me-not. " I come so early in summer that the footprints of the spring are still on the grass when I arrive, and you are the spring; the spring is better than the summer; the spring is glad and fresh and has winged feet like you; the summer is sad and sultry. "

" No, " said the Lily of the Valley, " the spring is sad because it lives such a short time and has winged feet like me. "

" Go, go, " said the Forget-me-not. " In a moment the Dawn will pull aside the grey curtains with the tips of her pink fingers, and you will fade. Go, and come again next year. "

" I couldn't live a whole year without you, " he said.

" You will sleep, " said the Forget-me-not.

" I should dream of you and be so unhappy. I will stay. "

So he stayed, and they nestled close to each other in the warm gold heart of the Water-Lily. And then the Dawn gently pulled away the curtains of Night, and the sky blushed, and the Morning Star flickered and went out. The Lily of the Valley never went away, and no one saw him or the Forget-me-not again; and some people say that, when the flowers had slept all through the winter, and were awakened by spring the next year, there were no Lilies of the Valley beside the lake, and when summer came, no Forget-me-nots, and that Forget-me-nots and Lilies of the Valley never grew any more on the bank of the lake. And other people say that the Forget-me-not and the Lily of the Valley lived happily for ever afterwards in the Water-Lily, and that they had a lot of little baby Forget-me-nots and Lilies of the Valley who played by the side of the lake; but all I know is that nobody ever saw the little Blue Princess and the White Prince again.

The Lizard told me that; and when I asked him what had happened, he said the Lily of the Valley had faded, and the Forget-me-not pined away of a broken heart.

But then he is a sentimental Lizard.

M. Baring. *(Forget-me-not and Lily of the Valley.)*

1.

aiə	i: *beef*	ei *cake*	ou *nose*	u: *blue*	*final* iz
fire	wheat	quail	lone	fruit	edges
tire	peach	decay	smote	grew	breezes
desire	beneath	apricot	odorous	move	branches



Victoria and Albert Museum.

WILLIAM MORRIS. THE ORCHARD.

The tall wheat, coloured by the August fire
Grew heavy-headed, dreading its decay;
And blacker grew the elm-trees day by day
About the edges of the yellow corn,
And o'er the gardens grown somewhat outworn
The bees went hurrying to fill up their store;
The apple-boughs bent over more and more;
With peach and apricot the garden wall
Was odorous, and the pears began to fall
From the high tree with each freshening breeze.
And rain was in the wind's voice, as it swept
Along the hedges where the lone quail crept,
Beneath the chattering of the restless pie.
The fruit-hung branches moved, and suddenly
The trembling apples smote the dewless grass,
And all the year to autumn-tide did pass.

W. Morris. *(The Earthly Paradise.)*

1.

ei *cake*	au *cow*	ə: *fur*	iə *dear*	ai *five*	θ *thing*
pale	out	her	bier	light	death
grave	bough	earth	tear	sigh	month
array	shroud	worm	year	blithe	thunder

2. **bare** (bɛə) **chill** (tʃil) **knell** (nel) **bleak** (bli:k) **thunder** (ˈθʌndə) **sepulchre** (ˈsepəlkə)

3. *feminine rhymes :* **failing, wailing — sighing, dying, lying — falling, crawling — swelling, knelling, dwelling.**

The warm sun is failing, the bleak wind is wailing,
The bare boughs are sighing, the pale flowers are dying.
And the Year
On the earth, her death-bed, in a shroud of leaves dead,
Is lying.

Come, Months, come away,
From November to May,
In your saddest array;
Follow the bier
Of the dead cold Year,
And like dim shadows watch by her sepulchre.

The chill rain is falling, the nipped worm is crawling,
The rivers are swelling, the thunder is knelling
For the Year;
The blithe swallows are flown, and the lizards each gone
To his dwelling;

Come, Months, come away;
Put on white, black and gray;
Let your light sisters play —
Ye, follow the bier
Of the dead cold Year,
And make her grave green with tear on tear.

P. B. Shelley.

1.

εə *chair*	ɔ : *door*	ou *nose*		au *cow*
fair	**call**	**snow**	**Joan**	**how**
bear	**all**	**blow**	**note**	**owl**
stare	**hall**	**bowl**	**frozen**	**foul**
Marian	**wall**	**home**	**roasted**	**drown**

2. **raw** (rɔ:) **blood** (blʌd) **icicle** ('aisikl) **greasy** ('gri:zi) **shepherd** ('ʃepəd) **coughing** ('kɔfiŋ) **brood** (bru:d) **tu-whit** (tu'wit) **tu-whoo** (tu'wu:)



National Gallery of Wales.

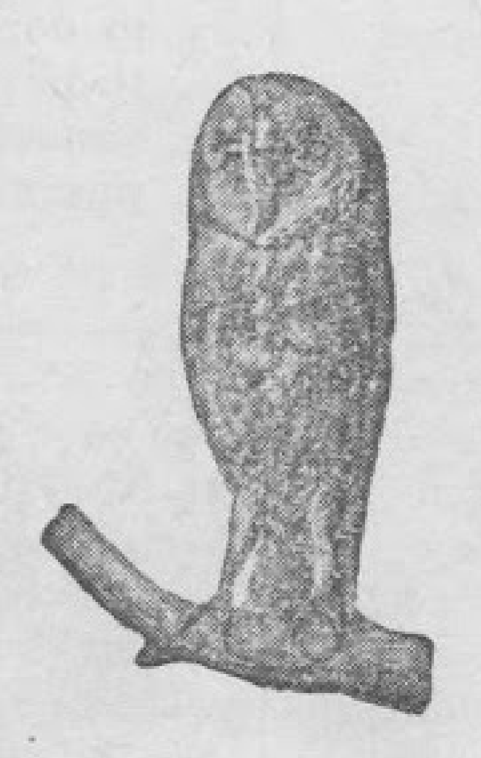
LAMORNA BIRCH. WINTER IN THE WEST.

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipped, and ways be foul,
Then nightly sings the staring owl,

Tu-whit !
Tu-whoo! — a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit !
Tu-whoo ! — a merry note,
While greasy Joan doth keel the pot.

W. SHAKESPEARE. *(Love's Labour's Lost.)*



Stress correctly : seldom, daffodil, November, excellent, blackbird, to enjoy, conservatory, consequence, indefensible, to awaken, sepulchre, moment, to surround, icicle, success, fortnight, entirely, inevitable, sentimental, arithmetic.

Read aloud, then write in ordinary spelling : ˈhaiəsinθ, ˈkɔfiŋ wəːm̩, blʌʃ, θrʌʃ, ˈvaiəlit, jʌŋ, dʒiˈreiniəm, wɔtʃ, ʃai, ˈʃivə, lɑːf, tiə, ˈæʒə, ˈpiəni, streit, ɔːlˈðou, ˈʃepəd, boul, ˈdʒeləs.

Read aloud with the correct sentence stress :
You must give the ball on the last night of Spring.
Your ball was a great success, it was quite perfect.
You must go, or else you will fade here and never wake up again next year. — I can't go, because you are here.

THE QUARREL

Notes

1. **once upon a time** = the usual beginning of a fairy-tale.
2. **a snowdrop** = *un perce-neige.*
3. **hyacinth** = *jacinthe.*
— **daffodil** = *jonquille.*
4. **sweet peas** = *pois de senteur.*
— **mignonette** = *le réséda.*
5. **the lily** = *le lis.*
10. **old frumps** = ill-dressed old ladies *(des vieilles sorcières).*
13. **to behave** = to conduct oneself (cf. behaviour).
16. **spiteful** = nasty, unpleasant.
23. **a dormouse** = *un loir.*
25. **to doze** = to be half asleep.
— **to bask** = to lie in the heat.
29. **sunset** ≠ dawn.
32. **punctually** = in good time.

Grammar & Idiom

Irregular verbs:

to begin	to go	to run
to break	to grow	to say
to come	to keep	to send
to do	to know	to sleep
to forget	to learn	to think
to give	to meet	to teach

Passim: irregular plurals of nouns.
5. **whose** names I have forgotten § 128.
13. know **how to** behave, § 259.
15. they **used to** talk, § 209, *b*, 2.
— about each other, § 124, *c.*
— a great deal, § 147.
18. laziest **in** the world, § 84, *a.*
20. nouns in **-ing**, § 230, *c.*
22. to learn **how to** be lazy, § 259.
28. **on** the last night, § 356.
32. will **have to** go, § 190, *a*, 1.
33. instead of going, § 230, *a.*

Exercise

54. — *a)* 1. Write in the *present* from line 2 (*in the spring*) to line 14 (*arrived*). 2. Turn into the frequentative form : *They grew on one side of the lake. — The spring flowers said that the summer flowers were

old frumps. They never met. — In the spring, there were snowdrops and tulips.* 3. Explain the following prepositions : *upon* (1) — *about* (15) — *in* (18) — *on* (28) — *at* (32). 4. Explain the value of the adverb in the compound verbs : *went away* (14) — *come back* (34) — *sent out* (36). 5. Build 5 sentences with : *to know how to* (12) — *to learn how to* (22) — *to teach how to* (23) — *before* (14) — *till* (30) and translate them into French.

b) Translate into English : *Le Lézard dont vous lisez l'histoire avait un cœur généreux ; il ne savait comment donner aux fleurs de printemps et d'été une occasion de se rencontrer. Il en parlait souvent à ses amis : un jour, le Papillon lui conseilla de donner un bal le 21 juin, entre le coucher du soleil et l'aurore. Il espérait qu'après le bal les fleurs ne diraient plus de mal les unes des autres.*

c) 1. How does a fairy-tale usually begin? 2. What spring flowers and what summer flowers do you know? 3. On what date did the ball take place? 4. At what time had the ball to be finished, and why? 5. Do you think that the lizard, judging from his actions, had really learnt nothing except to be lazy?

THE BALL

Notes

2. **the guests** = the people invited to the ball.
4. **bulrush** = *jonc.*
— **a glow-worm, a fire-fly** = *un ver luisant.*
5. **a thrush** = *une grive.*
6. **a woodpecker** = *un pivert.*
7. **a wasp** = an insect like a bee, but bigger, and with a painful sting.
9. **a dragonfly** = a sort of fly, with long bright wings, found on rivers and lakes (*libellules*).
11. **to miss** = not to have the satisfaction of hearing or seeing.
12. **directly** = as soon as.
13. **bluebell** = *jacinthe des bois.*
— **to giggle** = to laugh, half aloud, as school-girls often do.
15. **stately** = dignified, imposing in appearance.
16. **tiger-lilies** = a sort of orange lily, with dark spotted petals.
— **a peony** = a big rose-like flower (*une pivoine*).
— **a hollyhock** = *une rose trémière.*
17. **the box** = the seat of the driver.
18. **a great fuss** = a great commotion.
20. **to pretend** = to feign, to make believe (*faire semblant*).
22. **handsome** = good-looking.
24. **to sweep by** = to pass in a stately, noble manner, her dress sweeping the floor.
— **a necklace** = an ornament worn round the neck.
27. **to frown** = to move down one's eyebrows, in sign of displeasure.
28. **orders** = medals or ribbons.
32. **annunciation lily** = a sort of silver-white lily.
35. **sitting up does not agree with her** = it is bad for her health to sit up, or to go to bed late.
36. **a dandy** = a smart, fashionable man.
42. **to toss** = to throw up.
43. **to sniff** = to make a sound with one's nose, in sign of contempt.

GRAMMAR

Irregular verbs:

to begin	to drive	to see
to build	to give	to show
I can	to grow up	to stand
to come	to light	to sit
to do	to make	to sweep
to draw	to say	to take

8. the **men-**flowers, § 31, *c*.
9. the seven Miss Violets, § 42, *b*.
11. **so as not to** miss anything, § 363; 195.
17. sitting **up**, standing **up**. § 221, *d*.
— two others, § 161, *b*.
20. to give **oneself** such airs, § 118, *e*.
21. when **one** had, § 151, *e*.
23. took **no** notice, § 196.
30. watching... **dance**, § 257, *a*.
35. sitting up late, § 230, *c*.
37. their eyes off her, § 121 ; 347
39. the summer flowers' turn, § 53, *e*.
42. the Rose pretended **not to see** her, § 195.

EXERCISE

55. — *a*) 1. Explain: *a guest — a band — a foreigner — a rose-bud — dewdrops.* 2. Turn l. 38 to 43 into the present. 3. Pick out the different *that* in the passage (lines 3, 21, 41) and explain them; find one example of *that*, conjunction, omitted. 4. Explain the difference between : *sitting up* (17) and *sitting up* (35) — between *sitting up* (17) and *sit down* (29) — between *up* (43, *high up...*) and *up* (26, *straight up...*) — between the meaning of all these *up* and that of *lit up* (4) and *grown up* (21). 5. Explain the difference between : *they came giggling in — they came crying in — they came giggling out*; and between : *she swept by — she crawled by — she swept in.*

b) Translate into English : *Toutes les fleurs furent invitées, et toutes se virent au bal. Certaines arrivèrent de bonne heure pour ne rien perdre, d'autres plus tard pour être remarquées. Beaucoup dansèrent gaiement, les plus vieilles regardaient danser les jeunes, et disaient du mal les unes des autres. « Quand on a un teint si pâle et maladif, on ne vient pas au bal ! » ou bien : « Quelle drôle d'idée de s'habiller si jeune quand on a sept enfants déjà grands ! » ou bien: « A son âge, elle fait semblant d'avoir vingt ans ». Mais le bon Lézard n'y prenait pas garde et était heureux de voir s'amuser ses invités.*

c) 1. What is a woodpecker? How do you know there is one near? What part did he play in the band? 2. Is it the custom of Violets to arrive first? 3. Who is supposed to be the Queen of Flowers? What signs of her royal station do you find in the passage? 4. Is the Daffodil usually one of the last flowers to appear? 5. How can a man show that he has no respect for another?

THEY MEET

NOTES

3. **Forget-me-not** = supposed to be the symbol of remembrance.
4. **in this country** = in England.
6. **a water lily** = a plant with broad leaves and white or yellow flowers floating on the surface of water.
11. **to go on raining** = to continue to rain.
13. **selfish** = a selfish man thinks only of himself.
— **indefensible** = for which there is no possible excuse or reason.
15. **the intrinsic azure** = the Lord Mayor speaks in a clever language : he uses big words ! He simply means that the Forget-me-not reflects the azure blue of the sky. Note the humorous effect of sounds.
24. **The Purple Emperor and the Red Admiral** = names of butterflies.
26. **the Narcissus** = in Greek Mythology, Narcissus was a young man who loved himself so much that he kept looking at himself in the mirror offered by lakes and ponds; the Gods changed him into a flower.
27. **self-conscious** = the sunflower is so big and bright and yellow that he thinks everybody is always looking at him.
29. **approvingly** = satisfied with the princess's beauty.
31. **to bring up** = to educate.
32. **a hornet** = a sort of large wasp.
36. **the Lily of the Valley** = *le muguet blanc.*

GRAMMAR & IDIOM

Irregular verbs :

to begin	to go	to pay
to bring	to grow	to say
to catch	to leave	to see
to come	to light	to sing
to forget	to make	to think

5. the Forget-me-nots, § 43.
6. **all by herself**, § 98, *c*; 118, *c*.
7. she **seldom** went, § 283, *c*.
8. **used to** shout, § 209, *b*, 2.
11. **for** a fortnight, § 322, *b*.
— **to go on** raining, § 258, *b*.
12. **had** the Lord Mayor not explained, § 244, *d*.
18. as she **did**, § 253, *a*.
— the thrushes **stopped singing**, § 258, *b*.
26. to look at himself, § 118, *b*.
29. she did not pay attention to **anyone**, § 157, *b*, 1.
32. as if she **were**, § 237, *c*.
36. she had **ever** seen, § 318, *c*.
40. they had never seen **each other**, § 124, 125.
42. **such** a person somewhere, § 146, *a*.

EXERCISE

56. — *a*) 1. Turn lines 17 to the end into the *present*. 2. Complete with the correct form of verb : *It stopped* (to rain) *a moment ago. — The noise made me* (to look) *at the door. — They could not see her without* (to love) *her. — Shall I go on* (to read), *please?* 3. Comment upon the use of : *by* (6) — *into* (19) — *from* (20) — *in* (24). 4. Complete with *ever* or *never* : *This is the best story I have ... read. — Had she ... met Lily of the Valley before? — He had ... been to a dance before. — Nobody had... seen her before.* 5. Explain the meaning of : *to look* (17 and 22) — *to look at* (20 and 26) — *to look for* (33).

b) Translate into English : 1. *Ils s'étaient rarement vus avant le bal.* 2. *Elle n'avait jamais vu personne d'aussi charmant.* 3. *Il a neigé sans arrêt hier; il commence à neiger; il continue de neiger.* 4. *La princesse est de beaucoup la plus charmante personne qu'il ait jamais rencontrée.* 5. *Le jeune dandy se contemplait dans la glace, tandis que les vieilles dames se regardaient en souriant.*

c) 1. Describe a Forget-me-not; a Lily of the Valley : colour, leaves; when do they grow? 2. How did the Lord Mayor prevent the sky from being jealous? 3. How did the different persons present show their admiration for the lovely little Princess? 4. What is the conduct of a young lady who has been strictly brought up? 5. Show how appropriate is the choice of each flower in its particular personification.

THE IDYLL

Notes

1. **as for him** = *quant à lui.*
2. **the conservatory** = a room decorated with green plants.
3. **gossamer** = a light white sort of cobweb, which sometimes floats in the air (*fil de la Vierge*).
4. **Maidenhair trees** = a sort of fern with light leaves (*capillaire*).
10. **to ruffle** = to bring small waves on the surface.
11. **to fetch** = to go and bring back.
14. **Scarlet Runner** = a creeping plant with red flowers (*le haricot d'Espagne*).
16. **walnut** = *noix.*
17. **a field mouse** = a sort of very small mouse.
17. **the Bullfinch** = *le bouvreuil.*
18. **a linkman** = a linkman carried torches to light people on their way, before town streets were well lit up; here, he is the page-boy, who called cabs for the guests, by whistling.
25. **the pink** = *l'œillet.*
38. **to wander** = to walk, without a definite destination.
— **to hail** = to call, to shout.
40. **a gold fish** = a sort of small red or golden fish, usually kept in bowls, or small ponds.
44. **faint** = hardly visible, pale.
— **a tinge** = a colour.
45. **to shiver** = to tremble.

Grammar & Idiom

Irregular verbs :

to begin	to fly	to run
to come	to forget	to say
to creep	to get	to sing
to do	to go	to sit
to draw	to grow	to sleep
to fall	to make	to spend
to feel	to rise	to tell

6. they would **have to** say, § 178, *b*; 190, *a*.
7. for ever, § 318, *a*.
10. in **a** hurry, § 7, *b*.
12. as **they had been told** to do, § 204, *d*; 205, *b*.
14. asked for her carriage **to be called,** § 226, *a*.
20. **everybody** thanked him for the evening **they** had spent, § 120, *c*.
34. they did not (ellipsis), § 253, *a*.
36. went **home,** § 309, *a* (note)
38. wandered **down** to, § 221, *e*.
41. they **both** got into it, § 99, *b*.
43. looking **out on to** the dark water, § 221, *a*.

Exercise

57. — *a*) 1. Explain : *the dawn — at first sight — to fall in love — gold fish — a sapphire sky.* 2. Give equivalents for : they *spent* the evening — they *have to* say good-bye — to *grow* green — they *went on* behaving. 3. Pick out all the forms in *ing,* and account for their

use. 4. Ask 4 questions on lines 10 (*the rose...*) to 13 (*... butterflies.*) 5. Turn into the passive : *The lark sang " God save the King ". —* They looked at the water *that reflected the Morning Star.*

b) Translate into English : 1. *La Reine demanda qu'on appelât son carrosse.* 2. *Ils sortirent tous deux.* 3. *On lui avait dit de s'en aller avant minuit.* 4. *Je retournerai chez moi à l'aurore.* 5. *Les filles de la Rose et les Papillons Bleus avaient passé la soirée à se causer et à s'admirer.*

c) 1. By what signs can you tell that the night is nearly over? 2. How did the different guests go home? 3. What piece of music is played in England to mark the end of a concert or a play? 4. Do you find any difference in the parting words of the Rose, the Daffodil and the Forget-me-not? 5. What do they show about the character of each of the speakers?

THE LAST NIGHT OF SPRING

Notes

2. **to fade** = *se faner.*
23. **a footprint** = the print, or mark, left by a foot on the ground.
26. **sultry** = hot, and without fresh air, oppressive.
32. **her pink finger** = Homer called the dawn " rosy fingered ".
38. **to nestle** = to press close, like birds in a nest.
41. **to blush** = to grow red.
— **to flicker** = to tremble, like a candle flame in the wind.
— **to go out** = to be extinguished.
58. **to pine away** = to die slowly of grief or unhappiness.
— **a broken heart** = the fact that they could not live together had brought despair into her heart.

Grammar & Idiom

Irregular verbs :

to break	to go	to see
I can	to grow	to sleep
to come	to know	to tell
to get	to say	to wake

8. although it **may** last, § 180, f.
9. a few **more** minutes, § 331.
10. hundreds, thousands § 97, *b*.
28. **such** a short time, § 298, *a*.
32. **her** fingers, § 30.
34. I **could** not live, § 180, *d*.
— a **whole** year, § 159.
36. I **will** stay, § 184, *b*.
38. close **to each other.** § 124, *c*.
48. never grew **any** more, § 157, *b*, 1.
53. **no**body **ever** saw, § 318, *b*.

Exercise

58. — *a*) 1. Comment upon the position of *never* in lines 2, 15 and 48. 2. Explain the use of *any* (48) and *ever* (54). 3. Compare the meaning of *so* in lines 21, 35 and 38 — and of *ever* in lines 54 and 50. 4. Pick out 10 defective verbs in the passage and comment upon their use. 5. Turn lines 1 to 37 into reported speech (*The Forget-me-not said that the Dawn was coming and that he...*)

b) Translate into English : 1. *Les vacances durent si peu de temps*

qu'elles semblent un simple rêve. 2. *Quelques jours encore, et la fin du trimestre arrivera.* 3. *Le lézard ne vit plus jamais la Princesse.* 4. *Personne ne m'invite jamais à un bal.* 5. *Tout ce que je sais, c'est qu'il est absent depuis toute une année, et qu'on ne l'a pas encore revu.*

c) 1. What is fairy-like about Princess Forget-me-not's palace and boat? 2. Why did the trees suddenly shiver? 3. Who was the more reasonable of the two lovers? Why? 4. Which of the two epilogues do you prefer? and which is the fitter for a fairy-tale? 5. Do you think the Lizard ought to be satisfied, or not, with the result of his ball?

AUGUST

Notes

1. **wheat** = corn.
2. **dreading its decay** = afraid of decaying and dying.
3. **elm-tree** = *orme.*
4. **edges** = the end of the field.
5. **somewhat** = a little.
— **outworn** = bare, emptied.
10. **to freshen** = to grow stronger.
12. **lone** = solitary.
— **a quail** = *une caille.*
13. **chattering** = noisy talk.
— **pie** = a black and white bird.
15. **to smite** (smote) = to strike.
16. **tide** = time.

Grammar & Idiom

Irregular verbs:

to begin, to creep, to hang
to bend, to fall, to smite
to come, to grow, to sweep

2. heavy-headed; § 59, *d.*
10. to **freshen**, 163, *c.*
11. the **wind's** voice, § 54, *e.*
12. where the lone quail **crept**, § 244, *e.*
14. fruit-hung, § 59, *c.*
15. dew**less**, § 58.

Exercise

59. — *a*) 1. Find three words formed like *Autumn-tide.* 2. Comment upon the formation of the adjective *dewless* and of the verb *to freshen* and give five similar examples for each. 3. Build three sentences with *to grow* followed by an adjective. 4. Group into sound columns the words in which the accented syllable is pronounced like: *door, nose, beef, bed, car, cake.* 5. Find 3 examples of *inversion* and place the words back in their normal order.

b) Translate into English: 1. *L'année vieillit de jour en jour.* 2. *Voyez l'oiseau qui se glisse sous cette haie aux feuilles sombres.* 3. *Ce fut une journée sans vent et sans soleil.* 4. *Le froment mûrit dans les champs.* 5. *Le vent fraîchissant courbait les branches du pommier chargé de fruits.*

c) 1. Which details suggest the *richness of summer* and which the *approach of winter?* 2. What human attitude is in the poet's mind when he shows the wheat *heavy-headed, dreading its decay?* 3. What are the various aspects of wheat in the different seasons? 4. Write what you know about bees. 5. Give a short description of the sorts of fruit which are ripe in August.

AUTUMN

Notes

1. **to fail** = to grow weak.
— **to wail** = to moan, to lament.
2. **to sigh** = *soupirer.*
4. **shroud** = a sheet in which a dead body is wrapped.
6. **to come away** = to arrive, to come, away from another place.
8. **array** = dress.
9. **bier** = funeral carriage.
11. **dim** ≠ bright.
— **shadow** = dark shape.
11. **to watch** ≠ to sleep *(veiller).*
12. **nipped** = bitten by the cold.
13. **to swell** = to grow big.
— **to knell** = to ring bells for a funeral.
15. **blithe** = merry and quick.
19. **light sisters** = the gay Summer months.
22. **tears** = drops of water which flow out of your eyes when you are very sad.

Grammar & Idiom

Irregular verbs:

to fall, to let, to make
to fly, to lie, to swell

Passim:

the progressive form, § 207-208.

4. her **death-bed,** § 26, *c.*
4. leaves **dead,** § 61, *e.*
16. to **his** dwelling, § 29, *c.*
20. **ye**: obsolete for **you.**
22. **make** her grave **green...,** § 61, *f.*

Exercise

60. — *a*) 1. Turn into the imperative: *The wind wails in the trees.— We watch by her sepulchre. — You knell for the dead year. — They make her grave green with tears.* 2. Explain: a *death-bed*; the *bare boughs*; a *shroud*; in your *saddest array*; the *bier*; the *thunder is knelling.* 3. Comment upon the position of the adjective in: *make her grave green...* and: *the leaves dead.* 4. Give the reverse of: *warm*; *sad*; *dear*; *dim*; *to watch.* 5. Write the first two lines of each stanza, using the simple instead of the progressive form.

b) Translate into English: 1. *De grandes ombres noires suivaient les funérailles de l'année morte.* 2. *Que les mois d'hiver veillent à son lit de mort!* 3. *La pensée de la tombe rend mon cœur lourd et glacé.* 4. *Il soupirait et gémissait et les larmes obscurcissaient ses yeux.* 5. *Sonnez le glas de l'année mourante et préparez son linceul de feuilles jaunies.*

c) 1. This poem is inspired by the idea that Autumn is the death of the year; pick out all the words related to *grief* and *death* and show how they apply to the Year. 2. Do impressions for the eye or the ear predominate? Justify your opinion. 3. How is the continuation of Life after the death of the Year suggested by the poet? 4. An

impression of sadness arises from the great number of long sounds in the poem; group into columns the words in which the accented syllable is pronounced like : *cake, five*; *were*; *dear*; *cow*; *nose.* 5. What do swallows and lizards do in Autumn and in Spring?

WINTER

Notes

1. **an icicle** = a small piece of ice.
2. **he blows his nail** = he breathes on his fingers to warm them.
3. **logs** = wood cut to be burnt in the fireplace.
5. **nipped** = pinched, bitten by the cold.
— **ways** = streets, small roads.
6. **nightly** = at night.
— **to stare** = to look fixedly.
— **an owl** = a bird that comes out at night and has an unpleasant voice (*hibou*).
9. **to keel** = to cool (obsolete).
11. **saw** = sermon, words; coughing is louder than the clergyman's voice.
12. **to brood** = to sit with outspread wings.
14. **crabs** = small wild apples which were eaten hot in a bowl or cup of cider.

Grammar & Idiom

Irregular verbs :
to bear to freeze to sing
to blow to hang to sit

5. ways **be** foul, obsolete, for : ways **are** foul.
8. a merry note, § 7, *a.*
9. **doth** keel the pot, § 168, *b*; 212, *d.*
10. the wind **doth** blow, § 168, *b*; 212, *d.*
11. the parson**'s** saw, § 51.

Exercise

61. — *a*) 1. Give synonyms for : *to bear, to nip, foul, the parson's saw, nightly.* 2. Group into columns the words pronounced like *door, not, nose, cow, but.* 3. Turn the poem into the *preterite.* 4. Turn line 3 and line 11 into the passive. 5. Turn into the possessive case : *I cleaned the pot of Joan. — The nails of the shepherd are cold. — Can you hear the merry note of the staring owl? — How loud is the voice of the wind to-day !*

b) Translate into English, using the possessive case when possible : 1. *Le nez de la servante est rouge de froid.* 2. *Au temps de Shakespeare, les chemins étaient souvent infects en hiver.* 3. *Il fait si froid que le seau de lait était gelé ce matin.* 4. *Le travail d'un berger n'est pas de scier des bûches.* 5. *Jean et Jeanne toussaient si fort qu'ils couvraient la voix du pasteur.*

c) 1. Explain : the *staring owl* — an *icicle* — *roasted crabs* — *red* and *raw.* 2. What would happen if all the pupils coughed while the teacher was reading the lesson? 3. Were roads more dirty in Shakespeare's time than now? and why ? 4. Do the birds enjoy the snow as much as boys do? 5. Pick out the phrases that do not look like modern English.

SPECIAL VERBAL FORMS

62 (§ 204-206). — **Turn into the passive :** 1. Only rich people inhabit our street. 2. Our friend showed us the buildings of the town. 3. Townspeople cannot enjoy the pleasures of the country. 4. The clerk has given him a wrong ticket. 5. Did the gentleman pay for his dinner ? 6. His performance will not please you. 7. Strong walls do not surround the City of London now. 8. Does a king rule over France ? 9. The policemen took him to prison. 10. The Thames has made London a great sea-port.

63 (§ 204-206). — **Turn back into the active voice :** 1. Were Gothic churches built by modern architects ? 2. He was remembered by nobody. 3. The milk was not carried home by the shepherd. 4. Malefactors are judged by a justice. 5. The town-hall will be decorated by a famous painter. 6. The Armada was dispersed by the storm. 7. The old guard has just been replaced by a new guard. 8. The fugitive was never heard of again. 8. Will your dress be made by the tailor ? 9. The subject was not spoken of at the meeting.

64 (§ 207-208). — **Turn into the progressive form, when possible :** 1. The girl cried because she had lost her penny. 2. We have lunch at this restaurant every day. 3. Did you listen to the song of the birds ? 4. The policeman ran after the thief. 5. A car drove past as I came out. 6. Can you see the church from your window ? 7. My friends will soon go back to the country. 8. We shall stay in this hotel for some time. 9. Does he do his prep now ? Come and see ! 10. Everybody read or worked in the library.

65 (§ 194, 199, 207). — **Turn back into the ordinary conjugation :** 1. The parson was showing the visitors round the church. 2. He will be sleeping when you come back. 3. Was he holding up the traffic ? 4. They have been writing letters all the afternoon. 5. St. Paul's cathedral is not standing in a close. 6. Were they taking their tickets as we arrived? 7. The painter is not copying this masterpiece. 8. The bus will be passing in an hour's time. 9. My friend is not living near a square. 10. Was the lift going up ?

66 (§ 204, *b*). — **Combine the progressive form and the passive voice :** 1. A new chapel was built by the Baptists. 2. Our street is widened. 3. My shoes are repaired by the cobbler. 4. They were erecting a monument. 5. They are pulling down the old walls.

67 (§ 209-210). — **Use the frequentative form, when possible :** 1. The policeman held up his hand every time he wanted to stop the traffic. 2. This village was little populated, two years ago. 3. There was a beggar at the door of our church : I never see him now. 4. He stopped at every shop he passed. 5. He received his wages every Saturday and spent most of them at the public house.

68 (§ 207-210). — **Translate into English :** 1. Il lisait tandis que je travaillais. 2. Il venait tous les jours. 3. La princesse était

debout près du lac. 4. Il corrigeait les devoirs de sa petite sœur quand sa mère n'était pas là. 5. Quand j'étais à la campagne, je me levais de bonne heure et allais faire une promenade tandis que la bonne préparait mon déjeuner. 6. Ne le dérangez pas, il travaille. 7. Des ouvriers travaillaient devant chez moi et faisaient tant de bruit que je dus fermer ma fenêtre. 8. L'agent arrête toujours la circulation quand je vais traverser. 9. Allez jouer tandis que le soleil brille. 10. Les villes grandissaient moins vite autrefois.

69 (§ 214, 217). — **Explain the difference :** 1. Jack and Jim are always fighting; Jack and Jim are always *fighting with each other.* 2. She cannot *forgive herself* for having broken this vase; she and Jane will not *forgive each other.* 3. Men *love themselves* more than they *love one another.* 4. He photographed *himself*; he and his friend *photographed each other.* 5. He *tired himself* with too much walking; they *tired one another* with their endless stories.

70 (§ 107). — **Turn into the singular :** 1. The boys lay themselves down on the grass. 2. These two girls are always looking at themselves. 3. Many flowers close themselves at night. 4. We could not hear ourselves speaking, so great was the noise. 5. Were you travelling by yourselves or with your parents ?

71 (§ 216). — **Complete with reciprocal pronouns :** 1. Jack and Jim (*to quarrel with*). 2. Cats and dogs (*to hate*). 3. My dog and my cat (*to love*) very much. 4. The teacher and the pupil (*to be pleased with*). 5. The two friends (*to help*) in their work.

72 (§ 218). — **Translate into English :** 1. Les bateaux se suivaient le long de la rivière. 2. Ne vous moquez pas de lui. 3. Vous souvenez-vous de notre vieux canot ? 4. Les deux amis s'aidèrent à faire leur exercice. 5. Je me suis amusé hier sur la rivière. 6. Elle s'entoure de livres pour cacher sa dictée. 7. Ils ne se sont pas bien conduits. 8. Elles ne se parlent jamais. 9. Pourquoi vous en allez-vous ? 10. Ne vous disputez pas en vous en allant en classe.

ESSAYS

1. — Hot and cold weather. Find 5 pleasant and 5 unpleasant things to do or suffer : *a*) On a hot day. *b*) On a cold day.

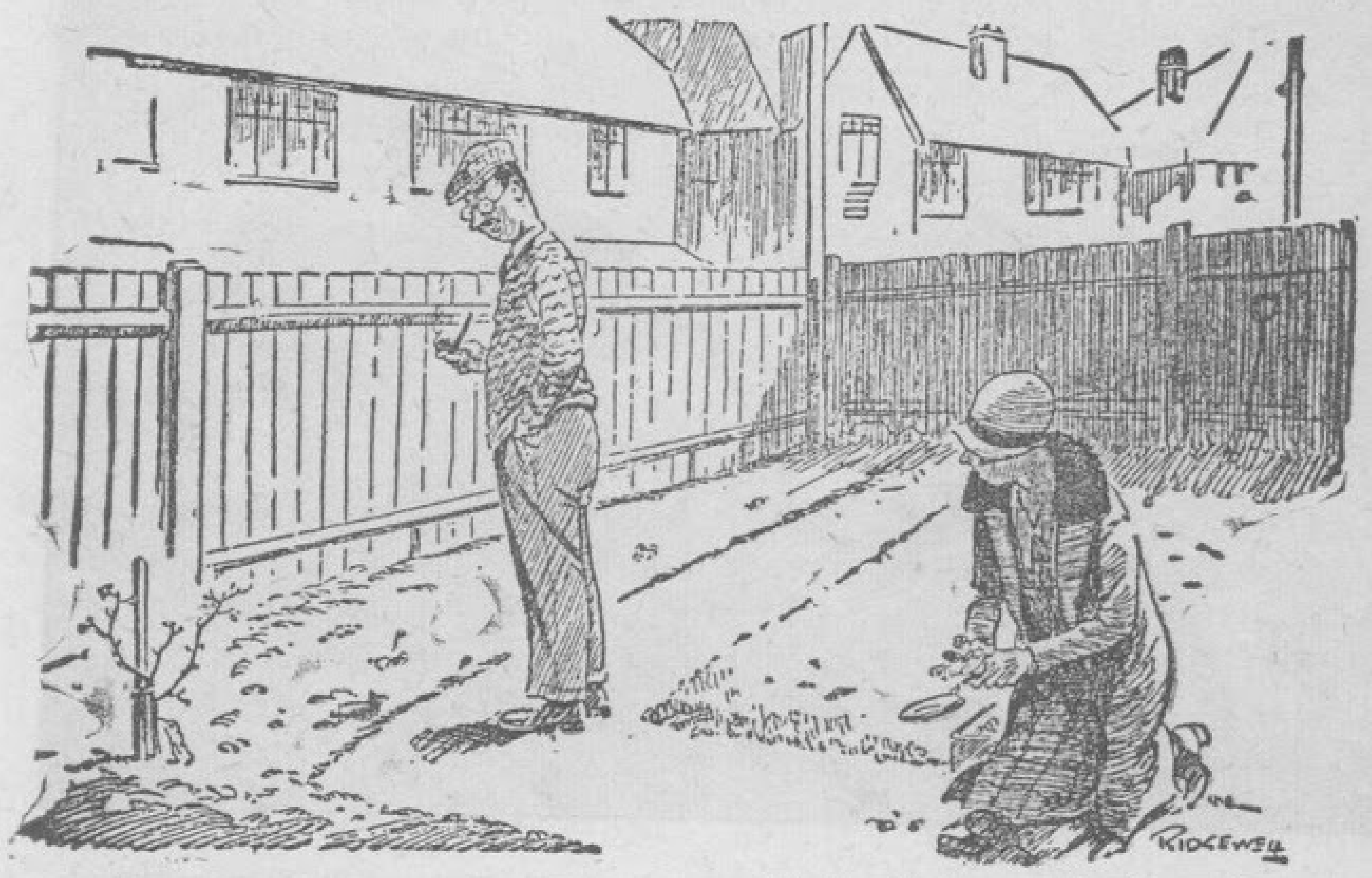
2. — A cold day. Having read *Shakespeare's* " *Winter* ", write 10 sentences, picturing attitudes of people or events happening in your immediate surroundings on a cold day.

3. — Autumn. Write a description of this year's Autumn, and say whether you agree with the feelings expressed by *Shelley* in " *A dirge* ".

4. — A letter. Madame Violette de Parme writes to her old friend, Mademoiselle Mimosa, who lives on the Riviera, and tells her all about the Lizard's ball.

CHAPTER THE FIFTH

IN THE OPEN AIR



By permission of the Proprietors of " Punch ".

" BY JOVE, GLADYS, EVERY TIME I LOOK AT THAT PEAR-TREE, IT MAKES MY MOUTH WATER. "

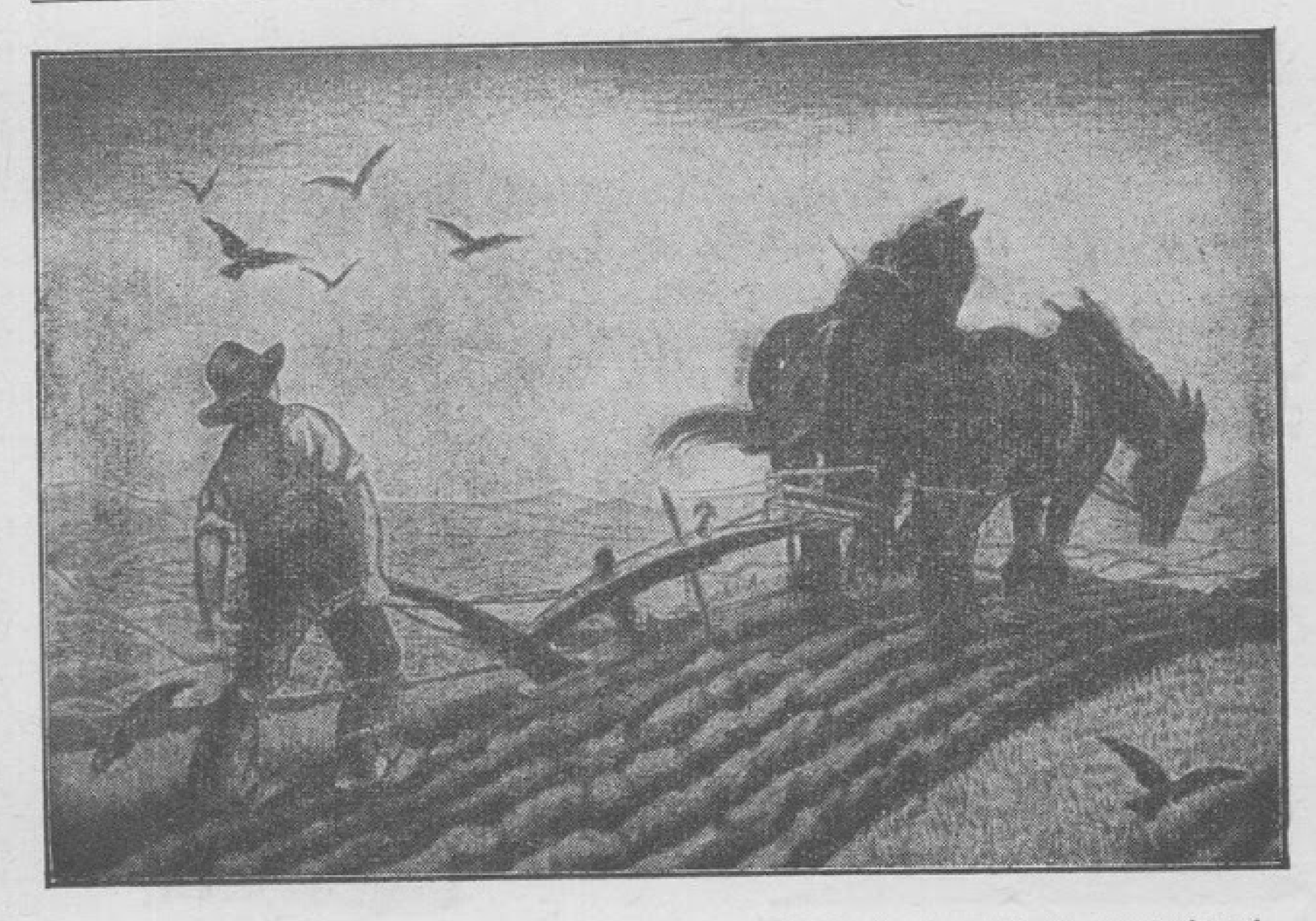
THE SCARECROW

1.

æ *cat*	ɔ *not*	ʌ *but*	ei *cake*	ou *nose*	au *cow*
lank	what	once	gaze	foe	how
stand	watch	bud	maze	host	now
scatter	across	above	flame	blow	bow
ravening	begotten	stubble	strange	crow	powder

2. glittering, midnight, harvest, master, children.
beneath, to awake, unflinching.

3. acres (ˈeikəz) sterile (ˈsterail) rapture (ˈræptʃə)



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PLOUGHING.

All winter through I bow my head
Beneath the driving rain;
The North wind powders me with snow
And blows me black again;
At midnight, 'neath a maze of stars,
I flame with glittering rime,
And stand, above the stubble, stiff

As mail at morning-prime.
But when that child, called Spring, and all
His host of children, come,
Scattering their buds and dew upon
These acres of my home,
Some rapture in my rags awakes;
I lift void eyes and scan
The skies for crows, those ravening foes
Of my strange master, Man.
I watch him striding lank behind
His clashing team, and know
Soon will the wheat swish body-high
Where once lay sterile snow;
Soon shall I gaze across a sea
Of sun-begotten grain,
Which my unflinching watch hath sealed
For harvest once again.

WALTER DE LA MARE.

DAFFODILS AT ULLSWATER

1.

θ *thing*	e *bed*	ɑ: *car*	ou *nose*	*final* t	*final* d
thought	head	dance	host	danced	gazed
beneath	wealth	glance	poet	flashed	filled
thousand	pleasure	margin	lonely	stretched	wondered

2. daffodil, golden, fluttering, jocund, company, solitude.
beside, along, continuous.

3. wander (ˈwɔndə) beneath (biˈni:θ) vacant (ˈveikənt)

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

By courtesy of the Travel Association.

THE LAKE OF ULLSWATER.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee :
A poet could not but be gay,
In such a jocund company :
I gazed and gazed, but little thought
What wealth the show to me had brought :

For oft when on my couch I lie,
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

W. WORDSWORTH.

THE WIND IN THE WILLOWS

I. — THE VOYAGE

1.

iə *dear*		ou *nose*	ʌ *but*	*final* l	
clear	appear	toe	**shove**	waggle	**pickle**
weir	serious	**roll**	**scull**	ripple	**tumble**
sheer	mysterious	foamy	**tongue**	**wriggle**	**sparkle**

2. **min**ute, **in**terval, **stag**gering, **par**don, **cheer**fully.
to sup**pose**, a**bove**, to in**tox**icate, con**tent**ment, to ob**serve**, ex**cur**sion, to ab**sorb**, to for**bear**, to dis**turb**.

3.

due (dju:)	**ecstasy** (ˈekstəsi)	**wriggle** (ˈrigl)
soothe (su:ð)	**inquire** (inˈkwaiə)	**awkward** (ˈɔ:kwəd)
cushion (ˈkuʃən)	**luncheon** (ˈlʌntʃən)	**curiosity** (kjuəriˈɔsiti)

(The Mole, who had never seen a river before, has met the Water Rat. They make friends, and the Rat invites him to take a trip down the river and have lunch with him in the open.)

" If you've really nothing else on hand this morning, supposing we drop down the river together, and have a long day of it ? "

The Mole waggled his toes from sheer happiness, spread his chest with a sigh of full contentment, and leaned back blissfully into the soft cushions. " What a day I'm having ! " he said. " Let us start at once ! "

" Hold hard a minute, then ! " said the Rat. He climbed up into his hole above, and after a short interval reappeared staggering under a fat wicker luncheon-basket.

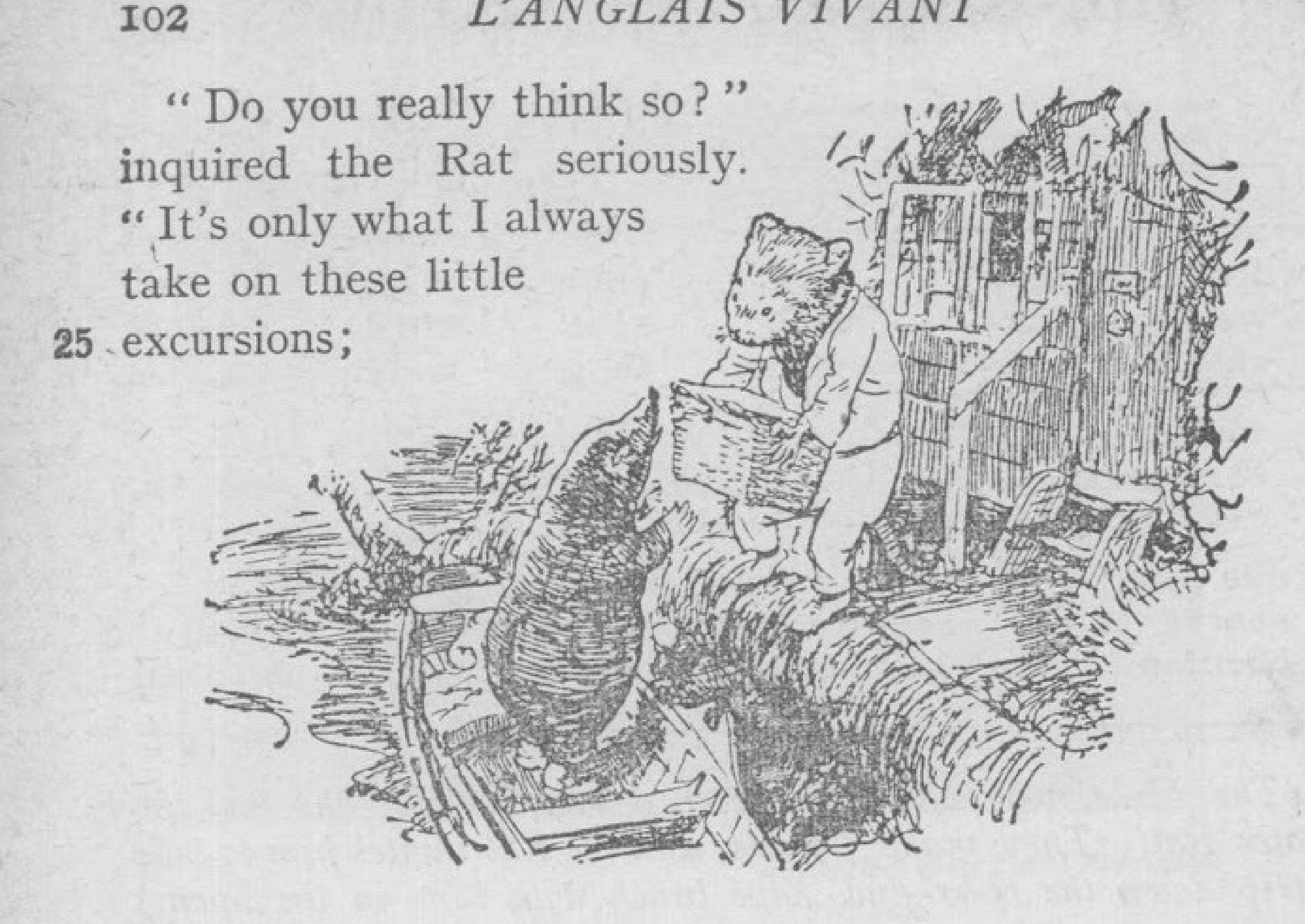
" Shove that under your feet, " he observed to the Mole, as he passed it down into the boat.

" What's inside it ? " asked the Mole, wriggling with curiosity.

"There's cold chicken inside it, " replied the Rat briefly; " coldtonguecoldhamcoldbeefpickledgherkinssaladfrenchrollscresssandwichespottedmeatgingerbeerlemonadesodawater. "

" O stop, stop " cried the Mole in ecstasies : " This is too much ! "

"Do you really think so?" inquired the Rat seriously. "It's only what I always take on these little excursions; and the other animals are always telling me that I'm a mean beast and cut it very fine!"



The Mole never heard a word he was saying. Absorbed in the new life he was entering upon, intoxicated with the sparkle, the ripple, the scents and the sounds and the sunlight, he trailed a paw in the water and dreamed long waking dreams. The Water Rat, like the good little fellow he was, sculled steadily on and forbore to disturb him. After half an hour or so had passed, the Mole said, pulling himself together with an effort: "You must think me very rude; but all this is so new to me. So - this - is - a - River!"

"The River," corrected the Rat.

"And you really live by the river? What a jolly life!"

"By it and with it and on it and in it," said the Rat. "It's brother and sister to me, and aunts, and company, and food and drink, and (naturally) washing. It's my world, and I don't want any other. What it hasn't got is not worth having, and what it doesn't know is not worth knowing. Lord! the times we've had together!"



Leaving the main stream, they now passed into what seemed at first sight like a little land-locked lake. Green turf sloped down to either edge, brown snaky tree-roots gleamed below the surface of the quiet water, while ahead of them the foamy tumble of a weir, arm-in-arm with a restless dripping mill-wheel, filled the air with a soothing murmur of sound... It was so very beautiful that the Mole could only hold up both fore-paws and gasp, "O my! o my! o my!"

The Rat brought the boat alongside the bank, made her fast, helped the still awkward Mole safely ashore, and swung out the luncheon-basket.

The Mole begged as a favour to be allowed to unpack it all by himself; and the Rat was very pleased to indulge him and to sprawl at full length on the grass and rest, while his excited friend shook out the table-cloth and spread it, took out all the mysterious packets one by one, and arranged their contents in due order.



KENNETH GRAHAME. *(The Wind in the Willows.)*

II. — THE ACCIDENT

1.

ou *nose*	ɔ *not*	i: *beef*	ai *five*	ʌ *but*	ɔ: *door*
row	**top**	**seat**	**pride**	**pulpy**	**paw**
boat	**bottom**	**seized**	**bright**	**splutter**	**haul**
mole	**squashy**	**dreamy**	**surprise**	**struggle**	**thought**

2. **poetry, confidence, murmur, presently, whisper, suddenly, prostrate, homewards, moment, welcome.**
attention, already, besides, alarm, despair, to propel.

3. **quiet** (ˈkwaiət) **jealous** (ˈdʒeləs) **prostrate** (ˈprɔstrit)
entire (inˈtaiə) **flourish** (ˈflʌriʃ) **triumphant** (traiˈʌmfənt)

(They enjoyed their lunch very much, and met several riverside animals. As it was getting late, they decided to row back home.)

The afternoon sun was getting low as the Rat sculled gently homewards in a dreamy mood, murmuring poetry-things over to himself, and not paying much attention to the Mole.

But Mole was very full of lunch, and self-satisfaction, and pride, and already quite at home in a boat (so he thought) and was getting a bit restless besides: and presently he said, " Ratty ! Please, I want to row now ! "

The Rat shook his head with a smile. " Not yet, my young friend, " he said, " wait till you've had a few lessons. It's not so easy as it looks. "

The Mole was quiet for a minute or two. But he began to feel more and more jealous of Rat, sculling so strongly and so easily along; and his pride began to whisper that he could do it every bit as well. He jumped up and seized the sculls, so suddenly that the Rat, who was gazing out over the water, was taken by surprise and fell backwards off his seat with his legs in the air, while the triumphant Mole took his place and grabbed the sculls with entire confidence.



" Stop it, you silly ass ! " cried the Rat from the bottom of the boat. " You can't do it, you'll have us over ! "

The Mole flung his sculls back with a flourish, and made a great dig at the water. He missed the surface altogether, his legs flew up above his head, and he found himself lying on the top of the prostrate Rat. Greatly alarmed, he made a grab at the side of the boat, and the next moment, — Sploosh !

Over went the boat, and he found himself struggling in the river. O my ! how cold the water was, and O, how very wet it felt. How it sang in his ears as he went down, down, down ! How bright and welcome the sun looked as he rose to the surface, coughing and spluttering ! How black was his despair when he felt himself sinking again ! Then a firm paw gripped him by the back of his neck. It was the Rat, and he was evidently laughing, the Mole could feel him laughing.

The Rat, swimming behind, propelled the helpless animal to shore, hauled him out, and set him down on the bank, a squashy, pulpy lump of misery.

KENNETH GRAHAME. *(The Wind in the Willows.)*

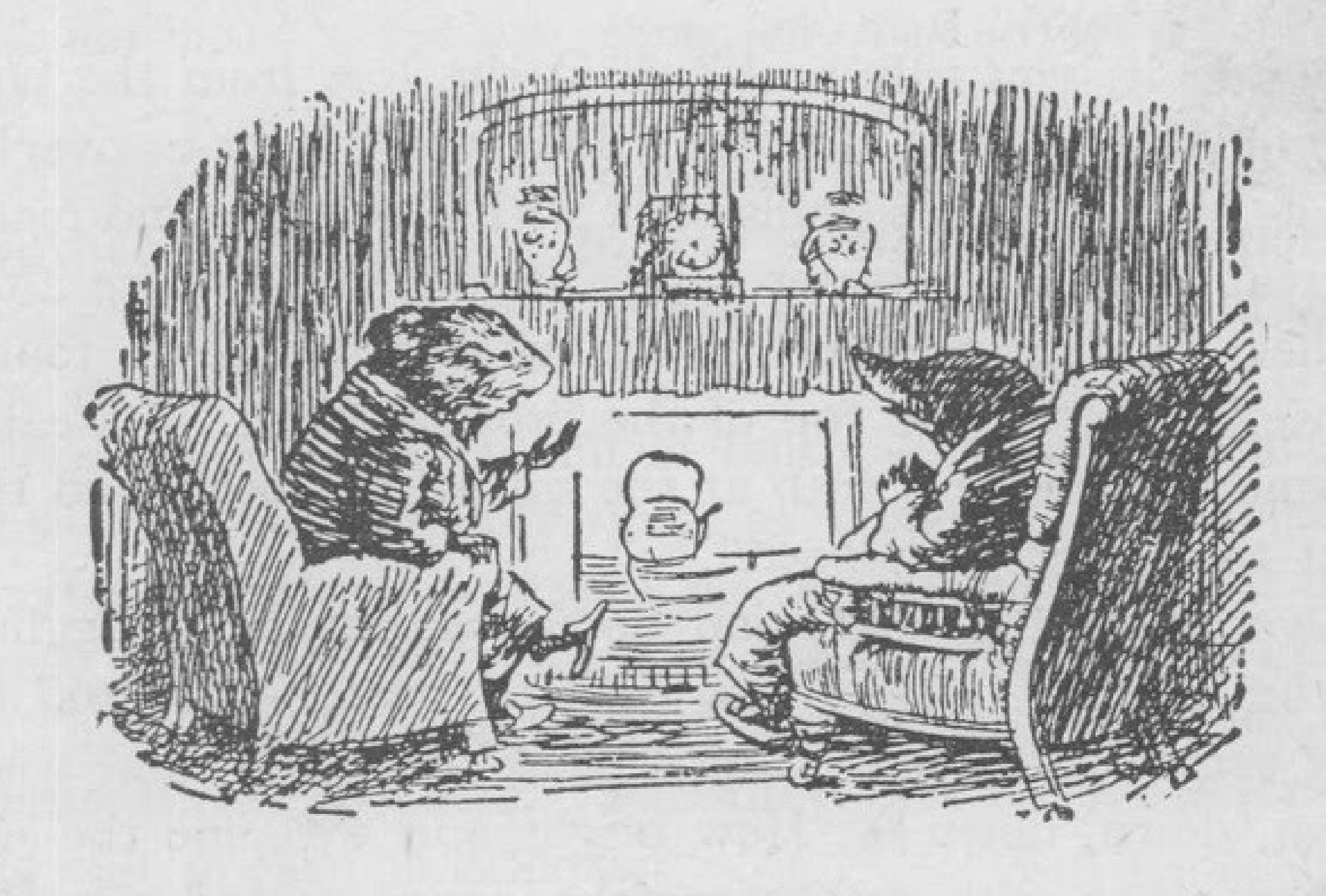
III. — BACK HOME AGAIN

1.

ei *cake*	ai *five*	ou *nose*	ɑ : *car*	ʌ *but*	
laid	**dry**	**row**	**path**	**rub**	**front**
great	**dive**	**tow**	**start**	**flood**	**once**
drain	**pike**	**host**	**bas**ket	**sup**per	(w)**rung**
a**shamed**	**ri**pening	**float**ing	**par**lour	re**cov**er	a**mong**

2. **her**on, **cer**tainly, **badg**er, **af**terwards, **pil**low, **con**stantly, **sim**ilar, **in**terest, **on**ward, to **en**ter, **in**terval.
par**tic**ular, con**tent**ment, e**man**cipate, ad**ven**ture, to es**cort**, a**field**, con**sid**erate.

3. **dismal** (ˈdizməl) **thrilling** (ˈθriliŋ) **dejected** (diˈdʒektid)



When the Rat had rubbed him down a bit, and wrung some of the wet out of him, he said " Now then, old fellow. Trot up and down the towing-path as hard as you can, till you're warm and dry again, while I dive for the luncheon-basket. "

So the dismal Mole, wet without and ashamed within, trotted about till he was fairly dry, while the Rat plunged into the water again, recovered the boat, righted her and made her fast, fetched his floating property to shore by

degrees, and finally dived successfully for the luncheon-basket and struggled to land with it.

When all was ready for a start once more, the Mole, limp and dejected, took his seat in the stern of the boat.

When they got home, the Rat made a bright fire in the parlour, and planted the Mole in an arm-chair in front of it, having fetched down a dressing-gown and slippers for him, and told him river stories till supper-time. Very thrilling stories they were, too, to an earth-dwelling animal like Mole. Stories about weirs, and sudden floods, and leaping pike, and about herons, and how particular they were whom they spoke to; and about adventures down drains, and night-fishings with Otter, or excursions far afield with Badger. Supper was a most cheerful meal; but very shortly afterwards a terribly sleepy Mole had to be escorted upstairs by his considerate host, to the best bedroom, where he soon laid his head on his pillow in great peace and contentment, knowing that his newfound friend the River was lapping the sill of his window.

This day was only the first of many similar ones for the emancipated Mole, each of them longer and fuller of interest as the ripening summer moved onward. He learnt to swim and to row, and entered into the joy of running water; and with his ear to the reedstems he caught, at intervals, something of what the wind went whispering so constantly among them.



KENNETH GRAHAME.

(The Wind in the Willows.)

Stress correctly: to awake, to recover, company, pillow, curiosity, harvest, contentment, to intoxicate, afterwards, considerate, beneath, ecstasy, to absorb, ashamed, interval, adventure, continuous, to observe, similar, particular.

Read aloud, then write in ordinary spelling : ˈpaudə, ˈɔːkwəd, ˈpleʒə, ˈprɔstrit, rigl, stʌbl, briːz, briːð, əˈpiə, ˈflʌtəriŋ, disˈpɛə, ˈθriliŋ, ˈkɔfiŋ ˈeikə, ˈkuʃən, ˈlɑːfiŋ, tʌŋ, ʃɔː, ˈpilou, pɑːθ.

Read aloud with the correct sentence stress :
The Mole could feel him laughing.
Stop it ! you silly ass ! you can't do it, you'll have us over !
This day was only the first of many similar ones.

THE SCARECROW

Notes

1. **to bow** = to bend, to hang.
2. **driving rain** = rain driven by the wind.
3. **to powder** = to cover with powder (*poudrer*).
4. **blows me black again** = blows the snow off me, and my black clothes are seen again.
5. **'neath** = beneath, under.
— **a maze** = *un labyrinthe.*
6. **to flame** = to blaze, to seem to burn.
— **rime** = white frost (*gelée blanche*).
8. **mail** = a man-at-arms used to protect his body with a coat-of-mail.
— **morning-prime** = the prime, or beginning of the morning.
10. **a host** = an army.
11. **the dew** = small drops of water which cover the grass on fine mornings.
12. **an acre** = a measure for fields (2 acres 1/2 = *un hectare*).
13. **rapture** = transport of joy.
— **rags** = old torn clothes.
14. **void** = empty, which cannot see.
— **to scan** = to look attentively at.
15. **ravening** = greedy, voracious.
— **a foe** = an enemy.
— **to watch** = to look at with attention.
17. **to stride** = to walk with long steps, or strides.
— **lank** ≠ stout, fat.
18. **to clash** = to make a metallic noise.
19. **to swish** = to make a sound, like that of the wind blowing over the corn.
21. **to gaze** = to look with wonder.
22. **begotten** = (*engendrer*), from : to beget.
23. **unflinching** = faithful, never tired (cf. *flancher*).
— **watch** = continuous attention, guard.
— **to seal** = to protect (rare).

Grammar & Idiom

Irregular verbs :

to awake	to come	to know
to beget	to drive	to lie
to blow	to have	to stand

1. all winter through = through all winter.
— I bow **my** head. § 121.
4. **blows** me **black** again : note the idiomatic form. § 296, *c.*
15. **for** crow; cf. to look **for.** § 363.
16. Man. § 13.
17. I **watch** him strid**ing.** § 257, *b.*
19. body-high. § 58.
— soon **will the wheat** swish. § 244, *c.*
21. soon **shall I** gaze. § 244, *c.*
22. sun-begotten. § 58.
23. **hath** = has (poetical). § 168, *b.*

Exercise

73. — *a*) 1. Explain the formation and meaning of : *body-high, sun-begotten.* 2. Turn into compound adjectives : *leaves scattered by the wind — a scarecrow powdered with snow.* 3. Build up sentences with each of the following prepositions : *through* (time), *through* (place), *beneath* , *with* (cause), *for* (purpose). 4. Find idiomatic phrases for : *You cannot make a negro white by washing him. They drank till the barrel was empty. They rolled the lawn till it was flat.* 5. Find the number of syllables in a line, and the arrangement of the rhymes.

b) Translate into English : 1. *Je mange toujours mes fraises saupoudrées de sucre.* 2. *Le fermier courbait la tête sous la pluie battante.* 3. *Robinson scrutait la mer à la recherche d'un navire.* 4. *L'épouvantail contemplait son maître en train de labourer son champ.* 5. *Il y avait un champ labouré là où autrefois s'était élevée notre maison.*

c) 1. Why is the scarecrow stiff on Winter mornings? 2. When is a field covered with stubble? 3. What causes the rapture in the scarecrow's heart? 4. In what seasons does the scarecrow show patience, hope, and pride? and why? 5. What details suggest that the scarecrow is a sentinel mounting guard?

DAFFODILS

Notes

1. **to wander** = to walk without any definite destination.
— **lonely** = solitary.
2. **on high** = up in the air.
3. **all at once** = suddenly.
4. **a host** = an army.
6. **to flutter** = to tremble.
7. **continuous** = without any stop or interruption.
8. **to twinkle** = *scintiller.*
— **Milky Way** = *Voie lactée.*
9. **to stretch** = to spread, to extend.
10. **the margin** = the edge, the bank.
11. **at a glance** = at one look.
12. **to toss** = to throw up.
— **sprightly** = gay, lively.
14. **to outdo** = to beat, to do better than.
14. **glee** = mirth, gaiety (poetical).
15. **could not but be gay** = could not help being gay.
16. **jocund** = merry (poetical).
17. **to gaze** = to look attentively or wonderingly.
18. **wealth** = riches, fortune.
— **the show** = the sight.
19. **oft** = often (poetical).
— **couch** = bed, sofa (poetical).
20. **vacant** = thinking of nothing in particular.
— **mood** = humour, state of mind.
21. **to flash** = to come suddenly like lightning.
— **inward** = turned inside, towards the mind.
22. **bliss** = great happiness.

Grammar & Idiom

Irregular verbs:
to bring to outdo to shine
to lie to see to think
Passim:
poetical inversions.

2. o'er = contraction for over.
12. **their heads.** § 33, *a*; 121.
15. **but** be gay. § 377, *d*, 4.
16. such a jocund company. § 146, *a*; 298, *a*.

Exercise

74. — *a*) 1. Find 5 inversions in the text and re-write them in the normal order of words. 2. Explain the difference between *with* in line 23 and *with* in line 24. 3. Pick out and explain the three *that* in the text. 4. Explain the formation and meaning of: *golden, never-ending, sprightly, inward, milky.* 5. How many accented syllables are there in a line? Do they occur regularly or not? What is the arrangement of the rhymes?

b) Translate into English: 1. *Il remplit son verre de vin.* 2. *L'oiseau passa au-dessus de la cime des arbres.* 3. *Elle n'avait jamais vu un aussi beau lac.* 4. *Vous ne vous imaginiez guère quel plaisir vous donnerait ce livre.* 5. *Le poète était d'humeur joyeuse parce qu'il avait vu tant de jonquilles à la fois.*

c) 1. When do daffodils bloom? 2. Where did these daffodils grow? What would you do if you suddenly came by such a host of daffodils? 3. What wealth had they brought the poet? 4. From this poem can you tell whether Wordsworth was sensitive to the beauties of nature? Do you think he would have enjoyed a bunch of daffodils in a vase as much? He does not say that he took some home; do you think he did? 5. Can your heart fill with pleasure when remembering things and do you enjoy those memories better in solitude or when you can speak of them?

THE VOYAGE

Notes

1. **nothing on hand** = nothing to do.
2. **to drop** = to go to pass the time (special sense)
3. **have a long day of it** = have a whole day's outing.
4. **to waggle** = to shake, as a dog shakes his tail in sign of pleasure.
— **sheer** = pure, perfect.
5. **a sigh** = *un soupir.*
6. **blissfully** = in perfect joy.
8. **hold hard** = stop, wait!
10. **to stagger** = to walk unsteadily, as when carrying a heavy weight.
— **wicker** = *osier.*
11. **to shove** = to push.
13. **to wriggle** = *se tortiller.*
16. cold tongue... etc. Ratty tells the list of his provisions without stopping between each word.
— **to pickle** = to preserve in vinegar.
— **gherkins** = *cornichons.*
— **French rolls** = *petits pains.*
17. **cress** = *cresson.*

— **potted meat** = meat preserved in a pot.
19. **an ecstasy** = very great delight.
27. **mean** = avaricious, not generous.
— **to cut it very fine** = to be too economical, to spend too little.
30. **to sparkle** = to send out sparks (*étincelles*).
— **the ripple** = small waves on a river; the sound they make.
31. **to trail** = to draw behind, to let hang behind.
33. **to scull** = to row (scull = *aviron.*)
— **to forbear** = to abstain from. **he forbore to disturb** = he did not disturb.
35. **pulling himself together** = coming to his senses.
36. **rude** ≠ polite.
39. **jolly** = very pleasant.
45. **the times we've had** = the joys we have had.
46. **main** = principal.
47. **land-locked** = shut in by land.
47. **edge** = side, bank.
48. **snaky** = shaped like snakes.
49. **to gleam** = to be shiny, to reflect a white light.
— **ahead of** = before, in front of.
50. **tumble** = the water falling, or tumbling, down.
— **weir** = *barrage.*
51. **to drip** = to let fall drops of water.
— **to soothe** = to give peace or quietness.
53. **to gasp** = to speak out of breath.
54. **o my!** = o dear! o lord!
55. **to make fast** = to fasten, to tie.
56. **awkward** = clumsy, not sure of himself.
57. **to swing out** = to bring out the basket suspended at arm's length.
59. **to indulge** = to please, to satisfy.
60. **to sprawl** = to lie on one's back.
66. **due** = correct.

Grammar & Idiom

Irregular verbs:
to bring to know to spread
to cut to leave to swing
to forbear to make to take
to hear to say to tell
to hold to shake to think
Passim:
adverbs and prepositions of place and motion; contractions of verbs in the dialogue.

4. **his** toes, **his** chest. § 121.
6. what a day I'm having. § 298, *a*.
13. **with** curiosity. § 362.
20. **too much.** § 150.
24. **on** these... § 356.
28. the Mole **never** heard a word. § 301: (never = not).
29. intoxicated **with.** § 362.
33. sculled... **on.** § 223, *c*.
38. **The** River = For Ratty, there is only one river in the world; so he changes Mole's indefinite "a" into the definite "the".
39. what **a** jolly life! § 298, *a*.
43. I don't want **any** other. § 157, *b*, 1.
44. having, know**ing.** § 258, *c*.
48. to **either** edge. § 160, *b*.
51. rest**less.** § 58.
52. so very beautiful. 291, *d*.
55. made **her** fast. § 28.
55. ashore. § 274, *c*.
58. as **a** favour. § 7, *c*.
59. all **by himself.** § 118, *c*.
61. length. § 21.

Exercise

75. — *a*) 1. Explain the formation and meaning of: *cress-sandwich, sunlight, luncheon-basket, mill-wheel, ashore, happiness, to unpack, blissfully, restless.* 2. Give the reverse of: *let us start at once — he climbed up into his hole — inside — below — forepaw.* 3. Pick out the

contractions and write them in full. 4. Write in the imperative : *they start at once — we have a long day of it — he goes first — she makes the boat fast.* 5. Write lines 46 (*leaving the main stream...*) to 54 (*Oh my !*) in the present tense.

b) Translate into English : 1. *Quelle bonne journée ils ont passée!* 2. *Vous n'avez pas descendu la rivière tout seul.* 3. *Ce livre vaut la peine d'être lu.* 4. *Ce n'est pas la peine d'essayer.* 5. *Le lunch valait la peine d'être mangé.*

c) 1. Re-write the list of Rat's provisions with the necessary commas and intervals. 2. Why does the Mole say to the Rat " *You must think me very rude* "? 3. How does Mole show his wonder and enjoyment? 4. What details in the passage show that Rat is really *a good little fellow* ? 5. What paragraph seems to you more poetical than the rest? Pick out some of its most picturesque expressions.

THE ACCIDENT

Notes

1. **to scull** = to row with sculls (*avirons*).
2. **homewards** = in the direction of home.
— **mood** = humour, state of mind.
3. **over** = again and again, as they came to his memory.
6. **pride** = *orgueil* (cf. adj. proud).
— **quite at home** = at ease.
7. **a bit** = a little.
— **restless** = in a state of agitation.
8. **presently** = a moment after.
9. **smile** = *sourire.*
14. **to whisper** = to murmur, to speak in a low voice.
15. **every bit** = in every manner, quite.
16. **to seize** = to catch hold of, to take.
17. **to gaze** = to look a long time in a dreamy manner.
19. **to grab** = to take firmly and roughly in hand.
20. **with entire confidence** = completely sure that he could do it.
22. **you'll have us over** = you will overturn the boat.
23. **to fling** = to throw violently.
— **a flourish** = a wide motion in the air.
24. **a great dig at the water** = he tried to strike the water, but could not (to dig = *creuser*).
— **to miss** ≠ to catch, to touch.
26. **prostrate** = lying down, unable to rise.
28. **sploosh** = splash ! the sound made by something falling into the water.
29. **to struggle** = to make violent efforts.
30. **o my** = o dear, o lord !
33. **to splutter** = to spit drops of water out of one's mouth.
34. **despair** = *désespoir.*
35. **to sink** = to go down.
— **to grip** = to catch and hold firmly.
38. **to propel** = to push or drive forward (propeller = *hélice*).
— **helpless** = who could do nothing to help himself.
39. **to haul** = to draw, to drag, to pull.
40. **squashy** = crushed, without nerves.
— **pulpy** = like a soft formless mass, inanimate.
— **lump** = piece, mass.

Grammar & Idiom.

Irregular verbs :

to begin	to get	to set
to do	to go	to shake
to fall	to lie	to sing
to feel	to make	to sink
to find	to pay	to swim
to fling	to rise	to think
to fly	to say	to wring

Passim : reflexive pronouns; contractions; exclamatory phrases.
2. **homewards** = home + wards, marking a direction. § 274, *a.*
9. shook **his** head. § 121.
10. wait **till** : note the construction.
12. **for** a minute. § 355.
13. **more** and **more** jealous. § 85.
24. **at.** § 348.
— missed the surface altogether; § 282, *b.*
29. over went the boat. § 284, *b.*
34. he felt... sink**ing.** § 257, *b.*
40. **a** pulpy lump of misery. § 7, *a.*

Exercise

76. — *a*) 1. Form five adverbs ending in *-wards*, and explain them. 2. What adjectives correspond to : *pride, poetry, triumph, confidence, misery, attention, satisfaction.* 3. What nouns correspond to : *easy, jealous, dreamy, restless, gently, to begin, to feel, to sing.* 4. Find 4 adjectives formed like *restless* and give their reverse. 5. Re-write the four exclamatory sentences in lines 30-35 in a normal construction.

b) Translate into English : 1. *Ils hochèrent la tête.* 2. *Jean tient son chien par la peau du cou.* 3. *Je faisais très attention à ce qu'il me disait.* 4. *Ce n'est pas si terrible que ça en a l'air.* 5. *Quel terrible accident!* 6. *Que l'eau était mouillée!* 7. *Le Rat se raconte des histoires.* 8. *Attends d'avoir appris.* 9. *L'homme prit soudain les avirons.* 10. *Il faisait de plus en plus froid.*

c) 1. When does the sun get low? 2. What was the effect of the good lunch on Mole ? 3. What risk do you run when you play the fool in a small boat ? 4. Why was the Rat laughing when he saved Mole from drowning? 5. Was Mole's state of mind very different before, and after the accident?

BACK HOME AGAIN

Notes

1. **to wring** = the laundress wrings the water out of the washing before hanging it to dry.
3. **towing-path** = *chemin de halage* (cf. to tow = to haul).
6. **dismal** = sad, sorrowful.
— **without** = outside ≠ within.
— **ashamed** ≠ self-satisfied.
7. **fairly** = almost completely.
8. **to recover** = to bring back.
— **to right** = to set right ≠ to overturn.
9. **to fetch** = to go and bring back.
13. **limp** = without energy.
— **dejected** = in low spirits, sad at heart.
— **the stern** = the back part of a boat ≠ the bows.
15. **parlour** = sitting-room.
16. **to fetch** = to go and bring back.
— **a dressing-gown** = *robe de chambre.*
— **slipper** = *pantoufle.*
18. **thrilling** = exciting.

18. **earth-dwelling** = dwelling, or living, in the earth.
19. **flood** = inundation.
20. **a pike** = a big and fierce river-fish (*brochet*).
— **particular** = hard to please; they do not speak to everybody.
22. **a drain** = an underground channel where the dirty waters of a town are collected.
— **Otter** = *la loutre.*
23. **afield** = away from home.
23. **Badger** = *le Blaireau,* both friends of Ratty's.
25. **considerate** = attentive to the comfort of others.
28. **to lap** = to beat against with a rippling sound.
— **the sill** = the shelf at the foot of a window.
34. **onward** = forward. The season was growing into a full summer.
37. **reed-stems** = the stems or stalks of reeds (*roseaux*).

GRAMMAR & IDIOM

Irregular verbs:

to catch	to lay	to speak
to find	to learn	to swim
to get	to make	to take
to go	to run	to tell
to know	to say	to wring

Passim:

compound nouns and adjectives.

1. **wrung... out of.** § 221, *e.*
3. **up** and **down.** § 309, *f.*
4. **till** you're warm again. § 370, *a.*
8. righted **her.** § 28.
17. very thrilling stories they were. § 251.
18. earth-dwelling. § 59, *b.*
20. **how** particular. § 298, *b.*
21. **whom** they spoke **to.** § 336.
23. **most** cheerful. § 80, *a.*
25. **had to** be escorted. § 181; 190, *a.*
30. similar **ones.** § 151, *c.*
33. **as...** § 370.
39. what the wind went whispering: note the alliteration.

EXERCISE

77. — *a)* 1. Turn into the passive voice : ... *when the Rat had rubbed him down a bit and wrung some of the wet out of him. — Rat told him river stories. — The River was lapping the sill of his window.* 2. Turn into the active voice : lines 24 (*a terribly sleepy...*) to 25 (... *considerate host*). 3. Replace the italicized words by compound adjectives : a wind *that whispers low*; a fruit *that ripens slowly*; a river *that runs fast*; reeds *with tall stems.* 4. Explain : *arm-chair, dressing-gown, supper-time, night fishings, reed-stems.* 5. Re-write, putting the words in their normal order : *they were very particular whom they spoke to. Very thrilling stories they were.*

b) Translate into English : 1. *Il ne savait pas combien la rivière était agréable.* 2. *Cette histoire est des plus intéressantes.* 3. *Il fallut que le Rat tordît les vêtements de la Taupe tant ils étaient mouillés.* 4. *Quand ils rentrèrent, il alla lui chercher une paire de pantoufles.* 5. *Il faisait les cent pas dans l'allée du jardin tandis que son ami préparait le dîner.*

c) 1. Is physical discomfort after the accident the only reason for Mole's dejection? 2. Pick up several details showing that Rat was a considerate host. 3. Why was Mole so terribly sleepy that night? 4. What noises do you hear when living on the riverside? 5. What are the pleasures and the dangers of a river life?

THE NOTION OF QUANTITY

78 (§ 89-94). — **Write the numbers in full.** 1. English is spoken by 180.000.000 people. 2. The total area of Europe is 3.872.561 square miles. 3. The British Empire, with an area of 13.370.820 square miles, has a population of 447.367.000. 4. The total area of England is 50.861 square miles. 5. A man's heart beats 92.160 times in a day. 6. Tobacco was first used in England in 1588, tea in 1698 and coffee in 1641. 7. In the Old Testament, there are 39 books, 929 chapters, 23.214 verses, 592.529 words and 2.728.100 letters. 8. The New Testament is not so big : only 27 books, 260 chapters 7.959 verses, 181.258 words and 838.838 letters !

79 (§ 89-94). — **Questions.** 1. How many pence are there in £ 1. 16 s. 9 d.? 2. How many days in 3 years? 3. How many hours in 3 days? 4. How many eggs in a gross? 5. In six dozen and a half? 6. How many seconds in seven minutes? 7. How many shillings in seventeen pounds? 8. How many inches in three yards? 9. How many feet in a mile (1 *mile* = 1760 *yards*)? 10. How many shoes in 9 pairs?

80 (§ 103-105). — **Write in full.** 1. This is Chapter IV. 2. The surface of the earth is 1/4 land and 3/4 water. 3. George V succeeded Edward VII on the throne. 4. James I and James II belonged to the Stuart family. 5. Armistice was signed on November 11, 1918. 6. Christmas comes on December 25th. 7. This family is 100 % British. 8. An ounce is 1/16 of a pound. 9. 1/6 added to 1/3 are equal to 1/2. 10. We live in the XXth Century.

81 (§ 99-105). — **Translate into English.** 1. Sept fois trois font vingt et un. 2. Il frappa une fois, deux fois, trois fois, personne ne répondit. 3. Le printemps commence le 21 mars, l'été le 22 juin et l'automne le 24 septembre. 4. Nous avons étudié les chapitres I, II et III du livre. 5. Les rosiers étaient tous deux fleuris. 6. Les pommes se vendent à la douzaine et les raisins à la livre. 7. Il est plus âgé que moi de deux ans. 8. Il achète le lait trois pence la pinte. 9. Edouard VII était le père de George V. 10. Les 9/10 des poiriers avaient été gelés.

82 (§ 157-158; 192-199). — **Turn into :**

a) **the negative (two forms).** 1. I have some roses. 2. Did you find any mushrooms? 3. He has got one. 4. She met some friends on her way. 5. He will grow some turnips and some barley.

b) **the affirmative.** 1. We want no fruit to-day. 2. I did not buy any of them. 3. Are there any cereals in the county? 3. The gardener did not grow any tomatoes last year. 5. I ate none of your apples.

c) **the interrogative.** 1. You want to do some gardening. 2. They lost some of their cattle. 3. She never eats any fruit. 4. I have met none of them. 5. We shall gather some violets.

83 (§ 150-156). — **Translate into English.** 1. Beaucoup d'élèves sont absents. 2. L'Egypte produit beaucoup de coton. 3. Son jardin ne produit pas assez de légumes. 4. Ma mère a acheté quelques oranges comme dessert. 5. L'Angleterre a trop peu de soleil pour mûrir le raisin. 6. Il y a peu d'arbres fruitiers dans le Norfolk. 7. Quelques boutiques étaient encore ouvertes. 8. Il y a peu de forêts en Angleterre. 9. Ces quelques pommes ne donneront pas beaucoup de cidre. 10. J'ai un peu de travail à faire.

84 (§ 159). — **Complete with : all** or **whole.** 1. *The bank* was covered with forget-me-nots. 2. *Flowers* fade in Winter. 3. *The trees* were covered with buds. 4. *Violets* are not purple, some are white. 5. *The county* is beautiful. 5. *The hedges* are white with hawthorn. 7. *The valley* is planted with poplars. 8. *Wood* is not good for building. 9. *The tree* was one mass of white blossom. 10. *The forest* is carpeted with daffodils.

85 (§ 99, 150, 152, 155, 157, 159, 160). — **Translate into English.** 1. Tout le monde aime les fleurs. 2. Chaque saison a son charme. 3. Ni l'un ni l'autre des deux cerisiers ne donna de fruits, car ils étaient tous deux au nord. 4. Il y a trop de soleil sur ce balcon : les fleurs y meurent toutes. 5. Les pommes de terre furent plantées chacune dans un trou. 6. Mainte fleur ne dure qu'un seul jour. 7. Personne ne voyait plus de jonquilles au bord du lac, parce que les admirateurs de Wordsworth les avaient toutes arrachées. 8. « Avez-vous des bégonias dans votre jardin ? » — « Non, je n'en ai pas. » — 9. « Je vous en donne un, et s'il pousse bien je vous en donnerai davantage. » 10. Il a mangé tout le panier de fraises à lui seul.

ESSAYS

1. — **The scarecrow's life.** — A scarecrow, having been housed under a cartshed for the winter, tells its life to its neighbours. The shed — the various tools and carts that make the audience — their interruptions, saying on what occasions they met the scarecrow in the fields, etc...

2. — **A dialogue** between a city plane-tree and a country oak. They tell each other about their way of life. — What they see. — What pleasures they enjoy. — What use each of them is to men.

3. — **By the riverside.** — Would you like to live near a river or not ? Give your reasons in either case. If you do like it, say what kind of a river you would choose.

CHAPTER THE SIXTH

CHILDREN



The Walker Art Gallery, Liverpool.

F. CAYLEY-ROBINSON. CHILDHOOD.

1.

ɑ: *car*	ai *five*	ʌ *but*	ɔ: *door*	au *cow*	ou *nose*
tart	rival	wonder	thought	round	soul
banana	trifling	hungry	hoarsely	crouch	moment
demand	triumph	flourish	warning	allow	remote
sergeant	diamond	stomach	perform	about	shoulder

2. typewriter, creature, criminal, aviator, problem, almost, absolutely, sausage, to satisfy.
immediate, revolver, assistant, police, detective, exploit, to refresh, monotonous, to disturb, to forget, innumerable, to remember, delightful.

3. resembled (ri'zembld) Messrs ('mesəz)
unsatisfying ('ʌn'sætisfaiiŋ) method ('meθəd)
contemptuous (kən'temptjuəs) casually ('kæʒjuəli)

Left to himself, Stanley, with the contemptuous air of a man who is meant for better things, began his morning's work. After taking off the two type-writer covers, dumping a few books on the high desks, and filling up all the ink-pots and putting out clean sheets of blotting paper, he remembered that he was a creature with a soul. So, grasping a short round ruler in such a way that it remotely resembled a revolver, he crouched behind Mr. Smeeth's high stool for a few tense moments, then sprang out, pointing his gun at the place where the great criminal's bottom waistcoat-button would have been, and said hoarsely: " Put 'em up, Diamond Jack ! No, you don't ! Not a move! " He gave a warning flourish of the gun, then said casually, over his shoulder, to one of his assistants or a few police sergeants or somebody like that, " Take him away." And that was the end of Diamond Jack, and yet another triumph for Stanley Poole, the young detective whose exploits were rivalling even those of the Boy Aviators. And having thus refreshed himself, Stanley replaced the round ruler and condescended to perform one or two more of those monotonous and trifling actions that Messrs.



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OFFICE-BOY. " PLEASE, SIR, CAN I HAVE THE DAY OFF TO-MORROW TO GO TO... "

EMPLOYER. " GRANDMOTHER GOING TO BE BURIED, I SUPPOSE? "

BOY. " NO, SIR—MARRIED. "

Twigg and Dersingham demanded of him at this hour of the morning. These left him ample time for thought, and he began to wonder if he would be able to get out during the morning.

Once outside the office — even though he was only going to the post-office, or the railway goods department, or some firm not four streets away — he could enjoy himself, for the affairs of Twigg and Dersingham faded to a grey thread of routine; he plunged at once into the drama of London's underworld; and as he hopped and dodged about the crowded streets, like a sandy-haired sparrow, he was able to do some marvellous shadowing.

There also loomed already, a problem that would become more and more disturbing as the long morning wore on and he became hungrier and hungrier. This was the problem

of where to go and what to buy for lunch, for which his mother allowed him a shilling every day. He always ate his breakfast so quickly that his stomach forgot about it almost at once and left him hollow inside by ten o'clock and absolutely aching by twelve. He often wondered what would happen to him if, instead of being the first to go to lunch, at half past twelve, he was the last, and had to wait until about half past one. There are innumerable ways of spending a shilling on lunch, from the solid way of blowing the lot on sausage or fried liver and mashed potatoes, to the immediately delightful but rather unsatisfying method of spreading it out, buying a jam tart here, a banana there, and some milk chocolate somewhere else; and Stanley knew them all.

J. B. Priestley. (*Angel Pavement*).

THE CHRISTMAS TREE

I. — SETTING UP THE TREE

1.

ʌ *but*	ɑː *car*	ei *cake*	ai *five*	juː *tube*	au *cow*
front	**father**	**hastily**	**silent**	**beauty**	**now**
rough	**answer**	**amiable**	**excited**	**suitable**	**found**
mother	**garden**	**arrange**	**replied**	**newspaper**	**bough**

2. **pinafore**, to **con**template, to **rum**mage. **erect.**

3. **Aaron** ('ɛərən) **queried** ('kwiərid) **Marjory** ('mɑːdʒəri) **lowered** ('louəd) **Millicent** ('milisnt) **clamoured** ('klæməd)

'My father — my father's come!' cried a child's excited voice, and two little girls in white pinafores ran out in front of his legs.

'Father, shall you set the Christmas tree?' they cried. 'We've got one!'

'Afore I have my dinner?' he answered amiably.

'Set it now, set it now. We got it through Fred Alton.'

'Where is it?'

The little girls were dragging a rough, dark object out of a corner of the passage into the light of the kitchen door.

'It's a beauty!' exclaimed Millicent.

'Yes, it is,' said Marjory.

'I should think so,' he replied, striding over the dark bough. He went to the back-kitchen to take off his coat.

'Set it now, father. Set it now,' clamoured the girls.

Aaron Sisson had taken off his coat and waistcoat and his cap. He stood bare-headed in his shirt and braces, contemplating the tree.

'What am I to put it in?' he queried. He picked up the tree, and held it erect by the topmost twig.

Aaron rummaged in his shed at the bottom of the garden, and found a spade and a box that was suitable.

'Hold it up straight,' he said to Millicent, as he arranged the tree in the box. She stood silent and held the top bough; he filled in round the roots.

When it was done, and pressed in, he looked at the box.

'Where are you going to have it?' he called.

'Put it on the floor, against the dresser, father. Put it there,' urged Millicent.

'You come and put some paper down, then,' called the mother hastily.

Aaron Sisson lifted the box. He lowered it with a little jerk on to the spread-out newspaper on the floor. Soil scattered.

'Sweep it up,' he said to Millicent.

D. H. Lawrence. (*Aaron's Rod.*)

II. — DECORATING THE TREE

1.

εə *where*	ə: *fur*	ɑ: *car*	ei *cake*	ʌ *but*	ou *nose*
air	turn	dark	break	plum	open
hair	pearly	hearth	hasty	bubble	sewing
ware	perfect	glassy	cradle	fumble	glowing

2. scrupulously, ornament, lovely, cautiously, substance, politic, lavishly, sinuous.
to disclose, to exclaim, electric.

3. **squat** (skwɔt) **equal** ('i:kwəl) **cooing** ('ku:iŋ)
treasure ('treʒə) **package** ('pækidʒ) **re-echoe** (ri'ekou)

In the open fireplace a hot fire burned red. All was scrupulously clean and perfect. A baby was cooing in a rockerless wicker cradle by the hearth. The mother, a slim, neat woman with dark hair, was sewing a child's frock.

The two children were squatted on the floor by the tree. They had a wooden box, from which they had taken many little newspaper packets which they were spreading out like wares.

'Don't open any. We won't open any of them till we've taken them all out — and then we'll undo one in our turns. Then we s'll both undo equal,' Millicent was saying.

'Yes, we'll take them *all* out first,' re-echoed Marjory...

They laid all the little packets on the floor, and Millicent was saying: 'Now I'll undo the first, and you can have the second. I'll take this...'

She unwrapped the bit of newspaper and disclosed a silver ornament for a Christmas tree: a frail thing like a silver plum, with deep rosy indentations on each side.

'Oh!' she exclaimed. 'Isn't it *lovely!*'

Her fingers cautiously held the long bubble of silver and glowing rose. The lesser child was fumbling with one of the little packets...

At length she got out her treasure — a little silvery bell, with a glass drop hanging inside. The bell was made of frail, glassy substance, light as air.

'Oh, the bell!' rang out Millicent's clanging voice. 'The bell! It's my bell. My bell! It's mine! Don't break it, Marjory. Don't break it, will you?'...

'You undo another,' said the mother, politic.

Millicent began with hasty, itching fingers to unclose another package.

'Aw — aw, mother, my peacock — aw, my peacock, my green peacock!' Lavishly she hovered over a sinuous greenish bird, with wings and tail of spun glass, pearly, and body of deep electric green.

'It's *mine* — my green peacock! It's mine, because Marjory's had one wing off, and mine hadn't. My green peacock that I love!'

D. H. Lawrence. *(Aaron's Rod.)*

THE CHRISTMAS TREE

III. — THE LAST TOUCH

1.

ɑ: *car*	i: *beef*	ou *nose*	æ *cat*	ɔ: *door*	ei *cake*
laugh	seize	com(b)	carol	ball	baby
harden	repeat	globe	apple	pour	angel
sparkle	feverish	gloating	candle	forth	pastry

2. instantly, packages, finicky, mirror, dissonant.
to attract, to remove, magnificent, to approach.

3. **aye** (ai) **garish** ('gɛəriʃ) **climax** ('klaimæks)
dozen ('dʌzn) **cushion** ('kuʃin) **rapture** ('ræptʃə)

Marjory then brought forth a golden apple, red on one cheek, rather garish.

'Oh!' exclaimed Millicent feverishly, instantly seized

with desire for what she had not got, indifferent to what she had. Her eye ran quickly over the packages. She took one.

'Now!' she exclaimed loudly, to attract attention. 'Now! What's this? What's this? What will this beauty be?'

With finicky fingers she removed the newspaper. Marjory watched her wide-eyed. Millicent was self-important.

'The blue ball!' she cried in a climax of rapture. 'I've got *the blue ball.*'

She held it, gloating, in the cup of her hands. It was a little globe of hardened glass, of a magnificent full dark-blue colour. She rose and went to her father.

'It was *your* blue ball, wasn't it, father?'

'Yes.'

'And you had it when you were a little boy, and now I have it when I'm a little girl.'

'Aye,' he replied dryly...

Aaron went away into the back-kitchen to wash himself. As he was bending his head over the sink before the little mirror, there came from outside the dissonant voices of boys, pouring out the dregs of carol-singing.

'While shep -ep -ep -ep-herds watched...'

When he went into the middle room to comb his hair he found the Christmas tree sparkling, his wife was making pastry at the table, the baby was sitting up propped in cushions.

'Father,' said Millicent, approaching him with a flat blue-and-white angel of cotton-wool, and two ends of cotton, 'tie the angel at the top.'

'Tie it at the top?' he said, looking down.

'Yes, at the very top — because it's just come down from the sky.'

'Aye, my word!' he laughed. And he tied the angel. Then Millicent asked: 'We haven't got any candles for



By courtesy of the Travel Association.

THE WAITS AT THE DOOR.

the Christmas tree — shall *you* buy some, because mother isn't going out?'

'Candles,' he repeated...

'Yes, little Christmas-tree candles — blue ones and red ones in boxes, — shall you, father?'

'We'll see — if I see any.'

'How many do you want?' he said.

'A dozen,' she said. 'And holders, too, if you can get them,' she added.

'Yes — all right,' he turned and melted into the darkness.

D. H. LAWRENCE. *(Aaron's rod.)*

I. — FIRST DAY IN SERVICE

1.

ɔ *not*	ei *cake*	i: *beef*	ə: *fur*	ju: *tube*	*final* l
wash	**plate**	**Bealby**	**hurt**	**duty**	able
cross	**glazed**	**senior**	**dirty**	**human**	**kettle**
wanted	**wasted**	**beneath**	**service**	**produced**	**giggle**
beyond	**weighing**	**medieval**	**observe**	**numerous**	possible

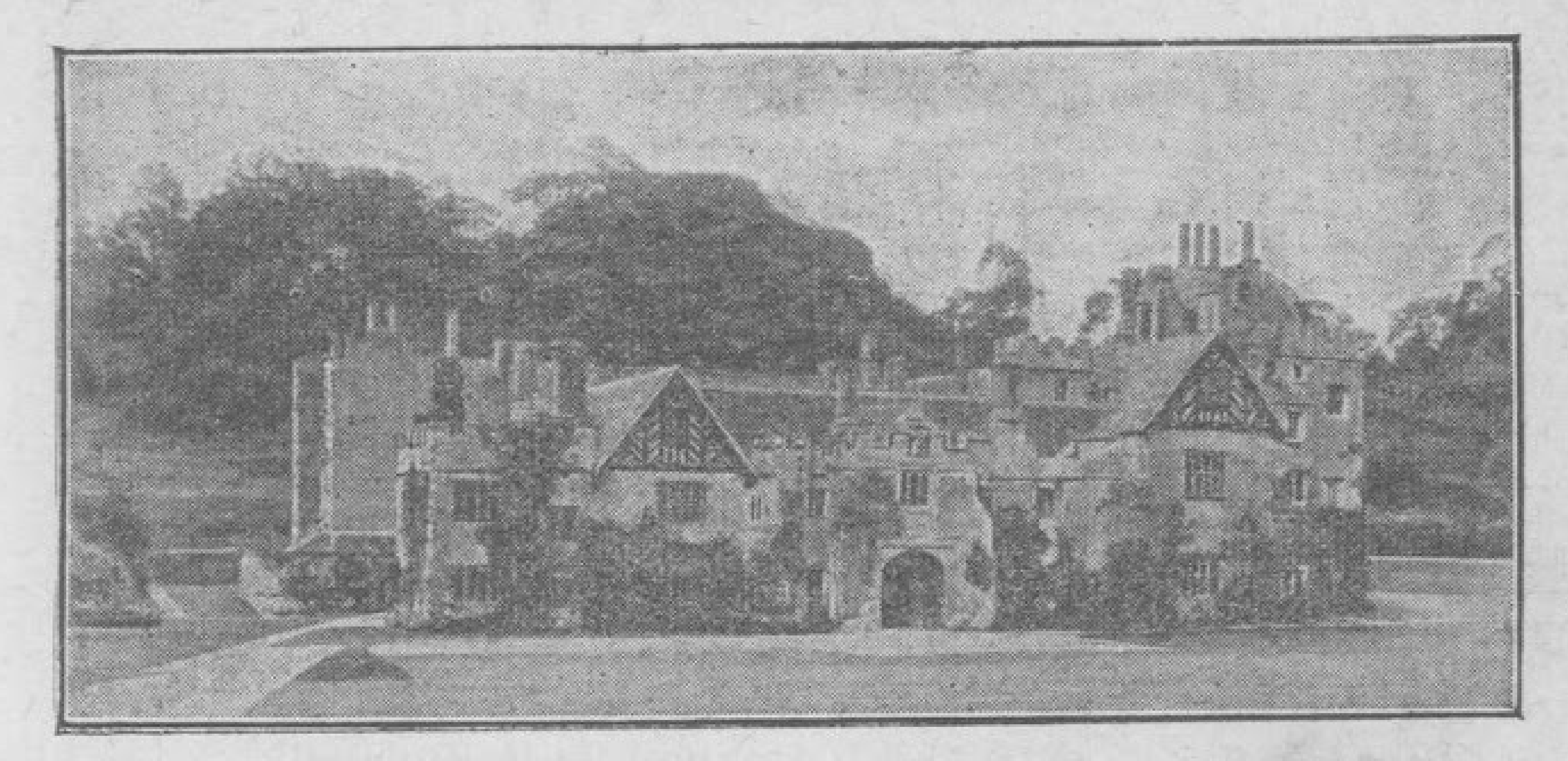
2. **tent**ative, **del**icate, **in**tercourse, **man**ifestly, to **en**ter, **cred**itor, **des**tined.
perplexingly, unin**ter**esting, to re**mem**ber, im**pos**sible, re**spect**, re**mark**ably, to con**verse**, ex**ces**sively, sug**ges**tive, ac**count**, to ap**proach**, disinterested, for**giv**ing.
undes**ir**ably, counter**bal**ance, possi**bil**ity, to intro**duce**.

3. **Thomas** ('tɔməs) **desire** (di'zaiə) **retirement** (ri'taiəmənt)

(Young Bealby is the son of the head-gardener at Shonts, an old manor-house on Lady Laxton's estate; he is destined by his parents to be trained as a servant. In spite of his repugnance, he is sent one day to take his place in the servants' quarters over which rules supreme Mr. Mergleson, the butler.)

The duties to which Bealby was introduced struck him as perplexingly various, undesirably numerous, uninteresting and difficult to remember, and also he did not try to remember them very well because he wanted to do them as badly as possible. But for a day his desire to be remarkably impossible was more than counterbalanced by his respect for the large able hands of the four menservants, his seniors. Then, in a tentative manner, he broke two plates and got his head smacked by Mr. Mergleson himself. After that, young Bealby put salt in the tea-pot in which the house-keeper made tea. But that, he observed, she washed out with hot water before she put in the tea. It was clear that he had wasted his salt, which ought to have gone into the kettle.

Next time — the kettle.



E.-J. Hale Photo.

AN OLD MANOR-HOUSE IN GLOUCESTERSHIRE, COMPTON WYNYATES.

Beyond telling him his duties almost excessively, nobody conversed with young Bealby during the long hours of his first day in service. At midday dinner in the servants' hall, he made one of the kitchen-maids giggle by pulling faces intended to be delicately suggestive of Mr.Mergleson, but that was his nearest approach to disinterested human intercourse.

When the hour for retirement came, — " Get out of it. Go to bed, you dirty little kicker, " said Thomas. " We've had about enough of you for one day " — young Bealby sat for a long time on the edge of his bed weighing the possibilities of arson and poison. He wished he had some poison. Some sort of poison with a medieval manner, poison that hurts before it kills. Also he produced a small penny pocket-book with a glazed black cover and blue edges. He headed one page of this ' Mergleson ' and entered beneath it three black crosses. Then he opened an account to Thomas, who was manifestly destined to be his principal creditor. Bealby was not a forgiving boy. There were a lot of crosses for Thomas.

H. G. Wells. *(Bealby.)*

II. — BEALBY VERSUS THOMAS

1.

æ *cat*	iə *dear*	ai *five*	ei *cake*	i: *beef*	ju: *tube*
matter	**ear**	**try**ing	**de**bate	**tweak**	**few**
pantry	**jeer**	**cli**max	**afraid**	suc**ceed**	**stew**ard
scanty	ap**pear**	**vi**olence	**shame**ful	**se**cretly	pe**cu**liar

2. **fright**ful, **hon**our, **sud**denly, **pain**ful, **mo**ment, **rap**idly.
to in**flict**, in**dig**nity, to re**mark**, re**venge**, con**cern**, to re**lax**, to af**fect**, to dis**cov**er, un**clean**liness, to de**vote**, to at**tract**, to ap**ply**, to re**sort**, pri**mor**dial, in**cred**ible, to a**ban**don.

3. **lukewarm** (ˈlu:kwɔ:m) **meanwhile** (ˈmi:nˈwail)

(Bealby feels lonely and persecuted among his fellow-servants, and comes into open conflict with Thomas, one of the footmen.)

Thomas had laid hands on him, jeered at him, inflicted shameful indignities on him; and he wanted to kill Thomas in some frightful manner.

Thomas, on the other hand, having remarked the red light of revenge in Bealby's eye and being secretly afraid, felt that his honour was concerned in not relaxing his persecutions. He called him ' Kicker ' and when he did not answer to that name, he called him ' Snorter ', ' Bleater ', ' Snooks ', and finally tweaked his ear. Also Thomas affected to discover uncleanliness in Bealby's head, and succeeded after many difficulties in putting it into a sinkful of lukewarm water.

Meanwhile young Bealby devoted such scanty time as he could give to reflection to debating whether it was better to attack Thomas suddenly with a carving-knife or throw a lighted lamp. He was also curiously attracted by a long two-pronged toasting fork that hung at the side of the pantry fireplace. It had *reach...*

Matters came to a climax late on Saturday night at the end of a trying day, just before Mr. Mergleson went round to lock up and turn out the lights.

Thomas came into the pantry close behind Bealby who was carrying a tray of glasses from the steward's room, applied an ungentle hand to his neck, and ruffled up his back hair in a smart and painful manner. At the same time Thomas remarked, " Burrrrh ! "

Bealby stood still for a moment and then put down his tray on the table and, making peculiar sounds as he did so, resorted very rapidly to the toasting-fork... He got a prong into Thomas's chin at the first prod.

How swift are the changes of the human soul ! At the moment of his thrust young Bealby was a primordial savage; so soon as he saw this incredible piercing of Thomas's chin — for all the care that Bealby had taken it might just as well have been Thomas's eye — he moved swiftly through the ages and became a simple Christian child. He abandoned violence and fled.

H. G. Wells. *(Bealby.)*

BEALBY

III. — ON THE WAR-PATH

1.

ou *nose*	juə	ə: *fur*		ei *cake*	ɔ: *door*
most	**cu**rious	a**lert**	**irk**some	**base**	**cau**tious
dome	en**dure**	**cur**tain	**per**vious	sur**vey**	ap**pal**
sofa	se**cu**rity	**ur**gency	**per**manent	re**main**	e**nor**mous

2. **rest**less, **tem**per, **blun**der, **scarce**ly, **in**terval, **bril**liant.
in**ces**sant, to ex**tend**, a**part**ment, **in**tently, per**plexed**.

3. **idea** (aiˈdiə) **realise** (ˈriəlaiz) **peep-hole** (ˈpi:p-houl)
rigid (ˈridʒid) **blessed** (ˈblesid) **soliloquise** (səˈliləkwaiz)

(Bealby, pursued by Thomas and Mr. Mergleson, runs away from the servants' quarters straight into the big entrance-hall. Unfortunately, the house is full of guests for the week-end; at the foot of the servants' stairs, Bealby comes into collision with

one of them who is no less than the Lord Chancellor of England.

The Lord Chancellor turns round in great irritation, but sees only Mergleson: Bealby, having slipped between his legs unseen, has taken refuge under a sofa in an empty sitting-room. The Lord Chancellor imagines that Mergleson has tried to play a practical joke upon him, and turns quite savage while Bealby remains in hiding.)

Man is the most restless of animals. There is an incessant urgency in his nature. He never knows when he is well off. And so it was that Bealby's comparative security under the sofa became presently too irksome to be endured. He seemed to himself to stay there for ages, but, as a matter of fact, he stayed there only twenty minutes. Then with eyes tempered to the darkness he first struck out an alert attentive head, then crept out and remained for the space of half a minute on all fours surveying the indistinct blacknesses about him.

Then he knelt up. Then he stood up. Then with arms extended and cautious steps he began an exploration of the apartment.

The passion for exploration grows with what it feeds upon. Presently Bealby was feeling his way into the blue parlour and then round by its shuttered and curtained windows to the dining-room. His head was now full of the idea of some shelter, more permanent, less pervious to housemaids than that sofa.

He came presently into a curious space with wood on one side and stone on the other. Then ahead, most blessed thing! he saw light. He went blundering towards it and stopped appalled. From the other side of this wooden wall to the right of him came a voice. A rich masculine voice that seemed scarcely two yards away.

Bealby became rigid. Then after a long interval he moved — as softly as he could.

The voice soliloquised.

Bealby listened intently and then when all was still

again crept forward two paces more towards the gleam. It was a peephole.

The unseen speaker was walking about. Bealby listened, and the sound of his beating heart mingled with the pad, pad, of slippered footsteps. Then with a brilliant effort his eye was at the chink. All was still again. For a time he was perplexed by what he saw, a large pink shining dome, against a deep greenish grey background. At the base of the dome was a king of interrupted hedge, brown and leafless...

Then he realized that he was looking at the top of a head and two enormous eyebrows. The rest was hidden.

H. G. Wells. *(Bealby.)*

BEALBY

IV. — A GREAT MAN LOSES HIS TEMPER

1.

i: *beef*	**ɔi** *boy*	**ei** *cake*	**iə** *dear*	**ɛə** *chair*	*final* **l**
seize	**voice**	**great**	**fierce**	**rare**	**purple**
creak	**annoy**	relay	wearily	warily	**trouble**
feeble	**noise**less	**wain**scot	disap**pear**	**stair**case	**rus**(t)le

2. **chan**cellor, **blun**der, **in**stantly, **pas**sage, **pit**iless, **dig**nity. when**ev**er, what**ev**er, to com**pose**, to at**tempt**, to in**ten**sify, per**pet**ually, de**sire**, as**sas**sin, con**spir**acy, vin**dic**tive. philo**soph**ical, re**lax**ation, balus**trad**ing, inter**ven**ing.

3. **surely** (ˈʃuəli) **dismal** (ˈdizməl) **wrathful** (ˈrɔ:θful)
thwart (θwɔ:t) **pursuit** (pəˈsju:t) **deshabillé** (deizæˈbi:jei)

All night long that rat behind the wainscot troubled the Lord Chancellor. Whenever he spoke, whenever he moved about, it was still; whenever he composed himself to write it began to rustle and blunder. Again and again it sniffed — an annoying kind of sniff. At last the Lord

Chancellor gave up his philosophical relaxation and went to bed, turned out the lights and attempted sleep, but this only intensified his sense of an uneasy, sniffing presence close to him. When the light was out it seemed to him that this Thing, whatever it was, instantly came into the room and set the floor creaking and snapping. A Thing perpetually attempting something and perpetually thwarted...

The Chancellor did not sleep a wink. The first feeble infiltration of day found him sitting up in bed, wearily wrathful... And now surely some one was going along the passage outside!

A great desire to hurt somebody very much seized upon the Lord Chancellor. Perhaps he might hurt that dismal *farceur* upon the landing!

The Lord Chancellor slipped on his dressing-gown of purple silk. Very softly indeed did he open his bedroom door and very warily peep out. He heard the soft pad of feet upon the staircase.

He crept across the broad passage to the beautiful old balustrading. Down below he saw Mergleson — Mergleson again! — in a shameful déshabillé — going like a snake, going like a cat, like an assassin, into the door of the study. Rage filled the great man's soul. Gathering up the skirts of his dressing-gown he started in a swift yet noiseless pursuit.

He followed Mergleson through the little parlour and into the dining-room, and then he saw it all! There was a panel open, and Mergleson very cautiously going in. Of course! They had been playing on his nerves. All night they had been doing it — no doubt in relays. The whole house was in this conspiracy.

With his eyebrows spread like the wings of a fighting-cock the Lord Chancellor in five vast noiseless strides had crossed the intervening space and gripped the butler by

his collarless shirt as he was disappearing. It was like a hawk striking a sparrow. Mergleson felt himself clutched, glanced over his shoulder and seeing that fierce familiar face again close to his own, pitiless, vindictive, lost all sense of human dignity and yelled like a lost soul...

H. G. Wells. *(Bealby.)*

BEALBY

V. — FLIGHT FOR FREEDOM

1.

ʃ *sure*	ei *cake*	ɑ: *car*	i: *beef*	ʌ *but*	
Shonts	**raise**	**mar**	**feed**	**bud**	**dusty**
caution	grave	ca(l)m	beech	bluff	shrubbery
spacious	graze	glance	antique	clump	mushroom
expression	rotate	farther	eastward	smudge	wonderful

2. natural, countryside, freshness, innocence, to contemplate, transverse, delicacy, cobweb, thicket.
amidst, to emerge, festooned, decision, undamaged, to detect, to assert, integrity, to establish, predominant.
altogether, rhododendra, unintelligent, prehistoric.

3. **trifle** (traifl) — **genuine** (ˈdʒenjuin)
devour (diˈvauə) — **forthwith** (ˈfɔːθwið)
gesture (ˈdʒestʃə) — **advisability** (ədˈvaizəˈbiliti)
squirrel (ˈskwirəl) — **physiognomist** (fiziˈɔnəmist)

Presently there was pushed out from amidst the ivy at the foot of the eastward tower a little brownish bluff thing, that seemed as natural there as a squirrel or a rabbit. It was a head — a ruffled human head. It remained still for a moment contemplating the calm spaciousness of terrace and garden and countryside. Then it emerged farther and rotated and surveyed the house above it. Its expression was one of alert caution. Its natural freshness and innocence were a little marred by an enor-

mous transverse smudge, and the elfin delicacy of the left ear was festooned with a cobweb — probably a genuine antique. It was the face of Bealby.

He was considering the advisability of leaving Shonts — for good.

Presently his decision was made. His hands and shoulders appeared following his head, and then a dusty but undamaged Bealby was running swiftly towards the corner of the shrubbery. In another moment he was hidden from the house altogether, and rustling his way through a thicket of budding rhododendra. After those dirty passages the morning air was wonderfully sweet — but just a trifle hungry.

Grazing deer saw Bealby fly across the park, stared at him for a time with great unintelligent eyes, and went on feeding.

— They saw him stop ever and again. He was snatching at mushrooms that he devoured forthwith as he sped on.

On the edge of the beech-woods, he paused and glanced back at Shonts.

Then his eyes rested for a moment on the clump of trees through which one saw a scrap of the head-gardener's cottage, a bit of the garden wall...

A physiognomist might have detected a certain lack of self-confidence in Bealby's eyes.

But his spirit was not to be quelled. Slowly, joylessly, perhaps, but with a grave determination, he raised his hand in that prehistoric gesture of the hand and face by which youth, since ever there was youth, has asserted the integrity of its soul against established and predominant things.

" *Ketch* me ! " said Bealby.

H. G. Wells. *(Bealby.)*

VI. — WILLIAM ON THE PROWL

1.

ou *nose*	**i:** *beef*	**ɔ:** *door*	**ei** *cake*	**au** *cow*	*final* **iz**
row	knee	halt	crane	round	bushes
note	leap	stored	craven	bound	crashes
soul	neatly	thought	angel	crouch	lurches
control	chiefly	drawer	graceless	about	clutches

2. remnant, Burgundy, chocolate, movement, to hesitate, figure.
encampment, delicious, beribboned, beneath, expression, entirely, unconscious, unpleasing, aspread, aghast.
satisfaction, caravan, caravaner, Apollinaris.

3. reconnoitred (rekəˈnɔitəd) stealthy (ˈstelθi)

(Bealby, flying from Shonts, falls in with a party of ladies who spend their holidays camping in a caravan driven by an old peasant called William.

Hard-pressed with questions and imagining himself pursued by the police, Bealby invents a story which arouses the ladies' interest and pity and they take him as a sort of servant. But he falls in love with one of them and his unfortunate love and the memory of his lies make him so desperate that he decides to run away in their absence. But he will first decorate the encampment with foliage to suggest his love and regret. There are big branches of yew under the back wheels of the caravan, which is on a steep hill, looking uphill... the very thing; so Bealby sets to work.)

While Bealby was busy William had no thought in the world but the satisfaction of his lower appetites. He came now slinking towards the vestiges of the caravaners' picnic. He came so softly towards the encampment that Bealby did not note him. Partly William thought of remnants of food but chiefly he was intent to drain the bottles. Bealby had stuck them all neatly in a row a little way up the hill. There was a cider bottle with some heel-taps of cider, William drank that; then there was

nearly half a bottle of Hock and William drank that, then there were the drainings of the Burgundy and Apollinaris. It was all drink to William.

And after he had drained each bottle William winked at the watching angels and licked his lips, and patted the lower centres of his being with a shameless base approval. Then fired by alcohol, robbed of his last vestige of self-control, his thoughts turned to the delicious chocolates that were stored in a daintily beribboned box in the little drawer beneath the sleeping bunk of Miss Philips. There was a new brightness in his eye, a spot of pink in either cheek. With an expression of the lowest cunning he reconnoitred Bealby.

Bealby was busy about something at the back end of the caravan, tugging at something.

With swift stealthy movements of an entirely graceless sort, William got up in the front of the caravan.

Just for a moment he hesitated before going in. He craned his neck to look round the side at the unconscious Bealby, wrinkled the vast nose into an unpleasing grimace and then — a crouching figure of appetite — he crept inside.

Here they were! He laid his hand in the drawer, halted listening...

What was that ?...

Suddenly the caravan swayed. He stumbled, and fear crept into his craven soul. The caravan lurched. It was moving... Its hind wheels came to the ground with a crash...

He took a step doorward and was pitched sideways and thrown upon his knees... Then he was hurled against the dresser and hit by a falling plate. A cup fell and smashed and the caravan seemed to leap and bound...

Through the little window he had a glimpse of yew bushes hurrying upward. The caravan was going down hill...

" Lummy ! " said William, clutching at the bunks to hold himself upright...

" Ca-arnt be that drink ! " said William, aspread and aghast... He attempted the door.

" Crikey ! Here ! Hold on ! My shin !... 'Tis thyt Brasted Vool of a Boy ! "

... said William.

H. G. Wells. *(Bealby.)*

BEALBY

VII. — THE WHIMSICAL CARAVAN

1.

i: *beef*	ɔ: *door*	ju: *tube*	i *sit*	iə *dear*	ou *nose*
cheap	**course**	**yew**	**twin**	**a tear**	**woke**
indecent	**flawed**	**reduce**	**busy**	**career**	**pony**
complete	**hawker**	**pursue**	**guinea**	**interior**	**loaded**

2. tranquil, crockery, phantom, quality, favourite, elephant, overlong, to separate, slightly, fortunately, guardian, popular, object, interval, energy.
below, concussion, intoxicated, perambulator, to contain, humanity, to display, astonishment, to direct, intentness, dismay, undignified, suggestion.
altogether, objurgation.

3. **screw** (skru:) — **coveted** ('kʌvitid) — **beloved** (bi'lʌvid) — **emphasis** ('emfəsis) — **occasional** (ə'keiʒnl) — **whimsical** ('wimzikəl)

Without either indecent haste or any complete pause it pursued its way down the road towards the tranquil village below. Except for the rumbling of its wheels and occasional concussion it made very little sound; once or twice there was a faint sound of breaking crockery from its interior and once the phantom of an angry yell, but that was all.

It had a quality — as if it were a favourite elephant running to a beloved master from whom it had been overlong separated. Or a slightly intoxicated and altogether happy yellow guinea-pig making for some coveted food...

There was fortunately very little on the road.

There was a perambulator containing twins, whose little girl guardian was so lucky as to be high up on the bank gathering blackberries.

A ditcher, ditching.

A hawker lost in thought.

His cart, drawn by a poor little black screw of a pony and loaded with the cheap flawed crockery that is so popular among the poor.

A dog asleep in the middle of the village street...

Amidst this choice of objects the caravan displayed a whimsical humanity. It reduced the children in the perambulator to tears, but passed. It might have reduced them to a sort of red currant jelly. It lurched heavily towards the ditcher and spared him, it charged the hawker up the bank, it whipped off a wheel from the cart of crockery (which after an interval of astonishment fell like a vast objurgation) and then it directed its course with a grim intentness towards the dog.

It just missed the dog.

He woke up not a moment too soon. He fled with a yelp of dismay.

And then the caravan careered on a dozen yards farther, lost energy and — the only really undignified thing in its whole career — stood on its head in a wide wet ditch. It did this with just the slightest lapse into emphasis. *There!* It was as if it gave a grunt and perhaps there was the faintest suggestion of William in that grunt — and then it became quite still...

H. G. Wells. *(Bealby.)*

VIII. — WILLIAM VERSUS BOWLES

1.

ɛə *where*	iə *dear*	ʌ *but*	ɔ *not*	i: *beef*	ei *cake*
spare	fearful	gulf	promise	heal	faint
various	nearly	tongue	sorry	wheel	hasty
despair	interior	result	swallow	perceive	invade

2. minimum destiny, patter, active, to clamber, to regulate, temperament, instantly, resolutely, maximum.
to profess, to investigate, intent, to confront, efficient, consummate, to attempt, repellent, inanimate, incontinently, tremendous, inadequate, adjustment, to select, concealment. instantaneously, conversational, possibility, sympathetic.

3. **raucous** (ˈrɔ:kəs) **vicious** (ˈviʃəs) **mutual** (ˈmju:tjuəl)
a **minute** (ˈminit) **endow** (inˈdau) **sympathy** (ˈsimpəθi)
minute (maiˈnju:t) **realise** (ˈriəlaiz) **smothered** (ˈsmʌðəd)

For a time the caravan seemed finished and done. Its steps hung from its upper end like the tongue of a tired dog. Except for a few minute noises as though it was scratching itself inside, it was inanimate as death itself.

But up the hill road the twins were weeping, and the hawker and the ditcher were saying raucous things, the hawker's pony had backed into the ditch and was taking ill-advised steps, for which it was afterwards to be sorry, amidst the stock-in-trade, and Professor Bowles, Mrs. Bowles, Mr. Geedge, Captain Douglas and Mrs. Geedge were running... running — one heard the various patter of their feet.

And then came signs of life at the upward door of the caravan, a hand, an arm, an active investigating leg seeking a hold, a large nose, a small intent vicious eye; in fact — William. William maddened.

Professor Bowles had reached the caravan. With a startling agility, he clambered up by the wheels and steps and confronted the unfortunate driver. It was an occasion for mutual sympathy rather than anger, but the Professor was hasty, efficient and unsympathetic with the

lower classes, and William's was an ill-regulated temperament.

" You consummate *ass!* " began Professor Bowles... When William heard Professor Bowles say this, incontinently he smote him in the face, and when Professor Bowles was smitten in the face, he grappled instantly and very bravely and resolutely with William.

For a moment they struggled fearfully, they seemed to be endowed instantaneously with innumerable legs, and then suddenly they fell through the door of the caravan into the interior, their limbs seemed to whirl for a wonderful instant and then they were swallowed up...

The smash was tremendous. You would not have thought there was nearly so much in the caravan still left to get broken...

A healing silence...

At length smothered noises of still inadequate adjustment within.

As Bealby, still grasping his great branch of yew, watched these events, a sense of human futility invaded his youthful mind. For the first time he realized the gulf between intention and result. He had meant so well...

He perceived it would be impossible to explain...

The thought of even attempting to explain to Professor Bowles was repellent to him...

He looked about him with round despairful eyes. He selected a direction which seemed to promise the maximum of concealment with the minimum of conversational possibility, and in that direction and without needless delay he set off, eager to turn over an entirely fresh page in his destiny as soon as possible...

(So it is that a wiser and more docile Bealby goes back to Shonts where everybody believes him to be dead. His parents are so glad to see him again that they don't even scold him; and so his youthful adventures come to a premature end.)

H. G. WELLS. *(Bealby.)*

Stress correctly : chancellor, humanity, sausage, police, unconscious, suitable, to investigate, revenge, temperament, integrity, natural, consummate, active, encampment, instantly, newspaper, to perceive, monotonous, altogether, chocolate.

Read aloud, then write in ordinary spelling : tiəz, rou, dʒiə, ′kʌvitid, ɔ′keiʒnl, pə′sju:t, ′sɔri, ′ʃuəli, ′wimzikəl, di′zaiə, ′riəlaiz, ′smʌðəd, ′i:kwəl, ′treʒə, ′dʒenjuin, ə′gɑ:st, ′kɔ:ʃəs, si:z, ′minit, θwɔ:t.

Read aloud with the correct sentence stress :

This was the problem of where to go and what to buy for lunch.

Bealby was not a forgiving boy. There were a lot of crosses for Thomas.

Without either indecent haste or any complete pause, it pursued its way down the road.

S. POOLE, THE OFFICE-BOY

NOTES

1. **contemptuous** = *méprisant.*
2. **is meant for** = is destined for.
3. **typewriter** = *machine à écrire.*
4. **to dump** = to let fall on, to put heavily down.
7. **to grasp** = to take and hold tight in one's hand.
— **remotely** = vaguely.
8. **to crouch** = *s'accroupir.*
9. **tense** = of attentive emotion.
11. **hoarsely** = in a hoarse voice.
12. **put'em up** = put them up! hands up!
13. **to warn** = *avertir.*
— **to give a flourish** = to brandish.
14. **casually** = *d'un air détaché.*
15. **police sergeant** = *inspecteur de police.*
19. **to refresh** = to give new strength to. — Stanley was tired of office work; this little game has given him new strength.
21. **trifling** = of no importance.
24. **to wonder** = *se demander* ou *s'émerveiller.*
26. **even though** = even if...
29. **to fade** = to vanish.
31. **underworld** = the world of malefactors.
— **to hop** = to jump gaily, from foot to foot.
— **to dodge** = to move quickly about to escape or avoid pursuit.
32. **sandy-haired** = with yellowish-red hair.
33. **to shadow** = to follow a person without being seen (cf. a shadow = *une ombre*).
34. **to loom** = to appear indistinctly as a ship does in a fog.
35. **to disturb** = to trouble.
— **to wear on** = to pass slowly.
41. **aching** = painful, sore, cf. a toothache, a headache.
42. **first to go to lunch** = English offices do not close for lunch, so the clerks have lunch by turns.
46. **to blow** = to spend at one go (slang).
— **the lot** = the whole.
48. **to spread it out** = to spend it little by little.

Grammar & Idiom

Irregular verbs:

to become	to give	to say
to begin	to go	to spend
to blow	to know	to spread
to buy	to leave	to spring
to eat	to mean	to take
to forget	to put	to wear

Passim : possessive case; reflexive pronouns.

2. his morning**'s** work. § 54, *c*.
3. after tak**ing** off.... § 230, *a*.
8. to resemble. § 263.
17. **whose** exploits. § 128.
18. to rival. § 263.
24. **would be able.** § 181.
32. sandy-haired. § 59, *d*.
34. **there** loomed. § 244, *a*.
35, 36. **more** and **more** disturbing... hungri**er** and hungri**er.** § 85.
40. **by** ten o'clock. § 355.
43. **had to.** § 190, *a*, 1.
45. to spend... **on** = to live **on.** § 267.
49. somewhere **else.** § 162, 287.
59. them all. § 159, *b*.

Exercise

86. — *a*) 1. Pick out and parse the forms in *ing* (present participles, gerunds, adjectives, progressive forms). 2. Write in the present the last paragraph, down to : *about half past one.* 3. Turn the same passage into the 1st person singular. 4 Turn the same passage again into the feminine, replacing *Stanley* by *Doris.* 5. Turn into the possessive case when possible: *The exploits of the young detective were famous. The mouth of his gun was pointed at the criminal. He was glad the work of the day was over. The early breakfast of young Stanley was forgotten by 10 o'clock.*

b) Translate into English : 1. *J'ai de plus en plus faim.* 2. *Stanley se demandait s'il pourrait déjeuner confortablement avec un shilling.* 3. *La méthode du détective ressemblait à celle de Sherlock Holmes, avec qui il rivalisait.* 4. *Il se demandait s'il pourrait aller jouer avec ses camarades le samedi après-midi.* 5. *Stanley était garçon de bureau chez Twigg and Dersingham, dont les affaires lui semblaient parfaitement insignifiantes.*

c) 1. What is the work of the office-boy before the clerk arrives? 2. Why did not Stanley like his work at the office? 3. How do you think Stanley got the idea that he was a famous detective? 4. Why did he not go back to his mother for lunch? 5. Why is his second method for lunch " *immediately delightful, but rather unsatisfying*? "

SETTING UP THE TREE

Notes

2. **pinafore** = *tablier d'enfant.*
4. **to set** = to put up, to plant.
6. **afore** = before.
— **amiably** = in an amiable, or pleasant manner.
9. **to drag** = to pull with an effort along the ground.
13. **to stride** = to take a long step, or stride.
15. **to clamour** = to cry out loudly.
19. **to query** = to ask, to inquire.
20. **erect** = straight, not oblique.
21. **to rummage** = *fouiller.*
— **shed** = *hangar, remise.*
22. **suitable** = appropriate.
30. **to urge** = to beg insistently.

32. **hastily** = quickly, precipitately.
33. **to lower** = to bring down.
34. **a jerk** = *une secousse.*
35. **to scatter** = *s'éparpiller.*

Grammar & Idiom

Irregular verbs:

to come	to hold	to stand
to do	to put	to stride
to find	to run	to sweep
to get	to say	to take
to go	to set	to think

2. pinafores. § 33, *a*.
5. got. § 271, *a*.
6. afore = before (dialect).
7. through. § 362.
13. so. § 292, *a*.
17. bare-headed. § 59, *d*.
19. **am I to...** § 175, *d*.
— what... in. § 336.
20. topmost; an exceptional superlative = highest. cf. § 76.
22. that. § 130, *d*.
23. **as** he arranged. § 370.
28. are you **going** to. § 236, *a*.
31. **you** come. § 171, *b*.

Exercise

87. — *a*) 1. Give the contrary of : *to lower, to take off, to scatter, to answer, to put down, dark, amiably, at the bottom of.* 2. Explain the formation and meaning of : *back-kitchen, waistcoat, newspaper, bare-headed, suitable, to lower.* 3. Have the two *'s* in line 1 the same meaning? 4. Change the construction in : *What am I to put it in?* (19). 5. Explain the value of the postposition in : *ran out* (2) — *to take off* (14) *picked up* (19) — *hold it up* (23) — *filled in* (25) — *put the paper down* (31) — *sweep it up* (36).

b) Translate into English : 1. *La fillette ôta son chapeau et mit son tablier, puis elle versa l'eau bouillante de la bouilloire dans la théière.* 2. *N'est-ce pas qu'il est beau, notre arbre de Noël? — Oh oui ! — Papa ne le trouve pas beau.* 3. *Tous les écoliers en tablier noir étaient debout tête nue à leur place.* 4. *Je vais tenir l'arbre droit pendant que tu tasses la terre autour des racines.* 5. *Dans quoi faut-il que Marjory mette la terre que j'ai balayée?*

c) 1. How old do you imagine the girls to be? Which seems to be the elder one? 2. Why did the mother call *hastily* (32)? 3. Was the Christmas tree very large? What makes you think so? 4. What social class do you think the family belongs to? Give your reasons. 5. What do you think of the relations between father and daughters?

DECORATING THE TREE

Notes

2. **to coo** = to make a sound like a dove or a pigeon.
3. **a rocker** = a curved piece of wood on which something can rock *(se balancer).*
— **wicker** = *osier.*
— **cradle** = a baby's bed.
— **hearth** = fire-place.
4. **slim** ≠ stout, fat.
5. **a frock** = a girl's dress.
6. **to squat** = *être accroupi.*
9. **wares** = goods intended to be sold.
11. **to undo** ≠ to do.
18. **to unwrap** = to undo a packet.
— **to disclose** = to uncover.

22. **a bubble** = *une bulle.*
23. **to glow** = to give a red light.
— **to fumble** = to manipulate in a clumsy manner.
26. **a drop** = a little ball, a pendant.
28. **to clang** = to ring a metallic sound, like a trumpet.
31. **politic** = with diplomacy.
32. **to itch** = *démanger.*
34. **peacock** = a bird with a decorative tail and feathers, often seen in parks.
35. **lavishly** = effusively.
— **to hover** = to be bent lovingly.
37. **pearly** = opalescent, like a pearl.

Grammar & Idiom

Irregular verbs:

to begin	to hold	to sew
to break	to lay	to spin
to get	to make	to spread
to hang	to ring	to take
to have	to say	to undo

Passim: use of prepositions, adverbs and postpositions.
3. rocker**less**. § 58.
— **by** the hearth; 5. **by** the tree. § 346.
4. **a** neat woman. § 7, *a.*
7. wood**en.** § 58.
10. any. § 157, *b,* 1.
11. till we've taken. § 370, *a.*
12. we **s'll** = we **shall.**
— both. § 99.
15. all. § 159, *c.*
21. isn't it. § 203.
22. ... cautiously held. § 282, *b.*
23. **lesser** = small**er** § 81, *a.*
27. light **as** air. § 70, *b.*
29. it's **mine.** § 122, *a.*
31. **you** undo another. § 171, *b.*
39. Marjory's. § 55, *b*; 141, *e.*
— mine hadn't. § 253, *b.*

Exercise

88. — *a*) 1. Find 3 adjectives formed like *rockerless, wooden, pearly, greenish*— 5 nouns formed like *length* — 5 verbs formed like *to undo.* 2. Write in full the contractions in the passage. 3. Replace the relatives in lines 7 and 8 by *that* when possible. 4. Write the reverse of: *Don't open any; we won't open any of them.* 5. Turn into the interro-negative form : *we'll take them out — she hovered lavishly over the bird — all was scrupulously clean — Marjory's had one wing off — You will undo another packet, Jane.*

b) Translate into English : 1. *N'est-ce pas que mon paon de verre filé est beau?* 2. *C'est le tour de Marjory, pas celui de Millicent : le sien viendra après.* 3. *Ne vous asseyez pas par terre, ce n'est pas propre, et ne sortez aucun paquet avant que j'aie essuyé la table.* 4. *Les deux enfants jouaient près de la fenêtre et avaient sorti tous leurs jouets qu'elles étalaient sur toutes les chaises.* 5. *La mère, assise près du feu, balançait le berceau du pied avant de se mettre à préparer le dîner.*

c) 1. Do you think the girls' mother is a good housewife? What makes you think so? 2. Pick out all the details meant to remind the reader that Millicent is the elder and Marjory the younger of the two children. 3. Do you think the writer has a preference for one of the sisters? if so, for which is it, and how do you know? 4. Lay the emphasis correctly in lines 10-12 — 28-30 — 38-40 — so as to bring out the full meaning. 5. Do you think the vocabulary and construction of the sentences in this passage are well-adapted to the scene described? Why or why not?

Notes

1. **forth** = forward.
2. **garish** = vulgarly bright in colour, gaudy.
10. **finicky** = affectedly delicate in their movements.
12. **climax** = culminating point.
— **rapture** = ecstatic joy.
14. **to gloat** = to look at with passionate satisfaction.
21. **aye** = dialect for : yes.
25. **to pour** = *verser.*
25. **the dregs** = a small quantity of liquor left in a bottle.
26. **While shepherds...** : a popular Christmas carol.
29. **pastry** = *pâtisserie.*
— **to prop** = to support, to prevent from falling.
32. **cotton-wool** = *ouate*; **cotton** = *fil de coton.*
37. **my word** ! = *ma parole* !
48. **to melt** = to dissolve, to vanish.

Grammar & Idiom

Irregular verbs:

to bend	to get	to run
to bring	to go	to say
to buy	to hold	to see
to come	to make	to sit
to find	to rise	to take

Passim: use of prepositions.
4. got. § 271, *b.*
11. wide-eyed. § 59, *d.*
11. self-important. § 117.
13. *the blue ball*; 17. *your* blue ball. § 380.
15. to hard**en.** § 163, *e.*
21. dryly. § 274, *a.*
24. **there** came... the voices. § 244, *a.*
35. it's just come. § 236, *b.*
42. blue ones and red ones. § 151, *c.*
44. **if I see any.** § 157, *b,* 1.

Exercise

89. — *a*) 1. Explain : Marjory was *wide-eyed.* Millicent was *self-important.* 2. Account for the use of *to get* in lines 4, 13, 38, 46. 3. Complete with *n'est-ce pas: You had it when you were a little boy... — It's just come down from the sky... — We haven't got any candles... — Mother isn't going out...* 4. Turn into reported speech : lines 31-33 (*Millicent asked...*) and 38-40 (*Millicent said that...*) 5. Why do the girl's eyes run *over* (and not *on*) the packages? — why does the angel come *down* from the sky? — Why does Aaron go *into* the middle room and melt *into* the darkness? — Why does the baby sit *up*, and not *down?*

b) Translate into English : 1. *Nous avons un bel arbre de Noël, n'est-ce pas?* 2. *Maman était sortie parce que nous n'avions pas d'œufs pour la pâtisserie ; elle vient de rentrer.* 3. *Est-ce que tu sortiras ce soir, papa? et qu'est-ce que tu nous apporteras?* 4. *Mets un coussin derrière ton petit frère pour le caler dans sa chaise.* 5. *Vous connaissez bien ce vieux Noël, n'est-ce pas?*

c) 1. Pick out all the details characteristic of Millicent's self-importance and of her covetousness. 2. When does she especially try to attract her father's attention? 3. Do you think her father has a special liking for her? why, or why not? 4. Explain : *the voices of boys were pouring out the dregs of carol-singing.* 5. Do you think this is a very happy family? what makes you think so?

NOTES

1. **duties** = various sorts of work to be done.
8. **in a tentative manner** = so as to try and see what would happen.
9. **to smack** = to strike with the hand.
11. **house-keeper** = the female head-servant in a big English house.
13. **to waste** = to use without any result.
14. **kettle** = kitchen utensil used for boiling water.
16. **beyond** = besides, apart from.
19. **to giggle** = to laugh in a silly way.
20. **to pull faces** = to make faces, *faire des grimaces.*
— **suggestive** = evocative, because they imitate him.
21. **disinterested intercourse** = conversation for pleasure, outside business.
23. **retirement** = going to bed.
24. **kicker** = Bealby had kicked Thomas's leg in the morning.
26. **to weigh** = to compare.
27. **arson** = setting fire to a house intentionally.
28. **medieval** = proper to the Middle-Ages.
29. **to produce** = to take out.
30. **glazed** = shining, glossy.
31. **to head** = to write a title at the top of a page.
32. **to enter** = to inscribe in a list.
34. **a creditor** = a person to whom you owe a debt.

GRAMMAR & IDIOM

Irregular verbs:

to break	to go,	to say
to come	to hurt	to sit
to do	to make	to strike
to get	to put	to tell

2. as. § 373.
5. for. § 355.
7. men-servants. § 43.
9. he **got...** smacked. § 271, *e.*
10. himself. § 118, *a.*
11. **that...** she washed out. § 251.
14. ought to have gone. § 182, 5.
15. next; 21. nearest. § 77.
19. he made... giggle. § 270, *c.*
20. **by** pulling. § 279, *a*, 2.
27. he wished he had. § 237, *a.*

EXERCISE

90. — *a*) 1. Explain the formation and meaning of : *man-servant, house-keeper, kitchen-maid, tea-pot, pocket-book, midday.* 2. Explain the uses of *that* in lines 10, 11, 13, 29. 3. Comment upon the following forms in *ing* : beyond *telling* (16) — by *pulling* (20) — *weighing* (26) — *forgiving* (34). 4. Place the preposition differently : ... *duties to which Bealby...* (1) — ... *teapot in which...* (11). 5. Turn lines 5-7 into the active voice : (*But for a day... the four men-servants*).

b) Translate into English : 1. *Bealby aurait dû essayer de faire son travail aussi bien que possible.* 2. *Jean faisait rire son voisin en lui faisant des grimaces.* 3. *J'aurais souhaité avoir un travail plus intéressant.* 4. *Bealby se fit tirer les oreilles par le maître d'hôtel.* 5. *Vous devriez me donner un livre que je n'aie jamais lu, mais pas Robinson Crusoë que je connais depuis longtemps.*

c) 1. Why did Bealby wish to make himself impossible? 2. Can you imagine some of the various duties Bealby was introduced to? 3. Explain the second sentence (*but for a day...*) in very simple words. 4. How do you suppose Bealby knew anything about medieval poison? 5. What do you enter in your own pocket-book?

NOTES

1. **to jeer at** = to mock at.
2. **shameful** = humiliating, full of shame.
3. **frightful** = terrible, causing fright.
4. **on the other hand** = *d'autre part.*
6. **to relax** ≠ to intensify.
8. **snorter** = from to snort *(renifler bruyamment).*
— **bleater** = from to bleat *(bêler).*
9. **snooks** = *pied de nez.*
— **to tweak** = to twist *(tordre).*
12. **sinkful** = quantity contained in a sink; cf. handful, etc...
— **lukewarm** = half-warm.
13. **meanwhile** = in the interval.
— **to devote one's time** = to give one's time.
— **scanty** = rare, not abundant.
14. **to debate** = to reflect.
15. **a carving-knife** = a big knife used to carve, or cut, meat.
17. **two-pronged** : a prong = a long tooth.
18. **pantry** = a room near the kitchen where provisions are kept.
— **it had reach** = it was very long, and could reach far.
19. **matters** = events, the affairs in question.
— **climax** = maximum, crisis.
20. **trying** = hard to bear, fatiguing.
22. **close** = near.
— **a tray** = *un plateau.*
23. **steward's room** = butler's room.
24. **to apply** = to lay on.
— **to ruffle up** = *rebrousser.*
25. **smart** = quick and rough.
29. **to resort to** = to have recourse to.
30. **a prod** = a push forward with a pointed instrument.
31. **swift** = quick, rapid.
32. **a thrust** = a prod.
— **primordial** = primitive.
37. **to flee** = to run away.

GRAMMAR & IDIOM

Irregular verbs :

to become	to give	to put
to do	to go	to see
to feel	to hang	to stand
to flee	to lay	to take
to get	to make	to throw

1. at. § 350.
2. on him. § 109, *a, b.*
5. being afraid. § 175, *c.*
11. succeeded **in.** § 267.
13. such... as. § 146, *f.*
14. **to...** debating. § 230, *b.*
— whether... or. § 366, *b*, 1.
19. **on** Saturday. § 356.
21. lock **up**; turn **out.** § 223.
29. as he did so. § 253, *a*; 292, *a.*
30. got. § 271, *c.*
31. how swift. § 298, *b.*
33. this piercing. § 230, *d.*
— Thomas's. § 52, *a.*
34. for = considering.
35. might have been. § 180, *d*;182,4.

EXERCISE

91. — *a*) 1. Explain the formation and meaning of : *sinkful, shameful, frightful, kicker, uncleanliness, carving-knife, toasting-fork, fire-place, ungentle, two-pronged.* 2. Comment upon the following forms in *ing* : *debating* (14) — *trying* (20) — *carrying* (23) — *making* (28) — *piercing* (33). 3. Build sentences of your own with the following verbs, using the proper preposition after them : *to jeer — to succeed — to devote — to inflict.* 4. Explain the various uses of the following prepositions (time, place, idiom) : *on* him (1) — *on* him (2) — *on* the other hand (4) — *on* Saturday (19); *at* him (1) — *at* the

side (17) — *at* the same time (25) — *at* the first prod (30); *in* some frightful manner (3) — *in* Bealby's eyes (5) — *in* not relaxing (6) — *in* putting (11); *to* a climax (19) — *to* lock up (21) — *to* his neck (24) — *to* the toasting-fork (29). 5. Comment upon the value of the postposition in : *went round* (21) — *lock up* (21) — *turn out* (21) — *ruffled up* (24) — *put down* (27).

b) Translate into English : 1. *Il se demande s'il vaut mieux fuir ou se battre.* 2. *Bealby avait un peu peur des autres domestiques.* 3. *Vous ne réussirez pas à abattre ce chêne avec un couteau à découper.* 4. *Le dimanche soir, mon père consacrait le peu de loisir qu'il avait à la lecture de la Bible.* 5. *Je n'ai cassé qu'une tasse, ç'aurait pu être la théière.*

c) 1. Had Bealby any excuses for attacking Thomas? 2. Was it very fair on Thomas's part to ruffle up Bealby's hair as he did? why? 3. Why was Bealby curiously attracted by the toasting-fork? 4. Which of the indignities inflicted on Bealby by Thomas do you think the hardest to bear? 5. What does the writer mean in the last paragraph?

ON THE WAR-PATH

Notes

2. **urgency** = from : to urge, to drive forward.
4. **irksome** = dull, uninteresting.
6. **as a matter of fact** = in reality.
7. **tempered to** = accustomed to, used to.
8. **to strike out** = to put out, to thrust forward.
9. **to creep... on all fours** = to crawl on hands and knees.
10. **to survey** = to consider, to watch.
12. **cautious** = full of precaution.
15. **presently** = after a short time.
16. **parlour** = sitting-room.
— **shuttered** = closed with wooden shutters *(volets)*.
18. **shelter** = place of refuge.
19. **pervious** = penetrable.
22. **to blunder** = to go with uncertain steps, because of the dark; cf. a blunder = a mistake.
23. **to appal** = to terrify.
24. **a rich voice** = sonorous and deep.
25. **still** = quiet, silent.
30. **a gleam** = a feeble light.
31. **a peep-hole** = a small hole through which you can look, or peep, unseen.
33. **to mingle** = to mix.
34. **the pad** = the sound of feet walking softly.
35. **a chink** = a long narrow hole, a crevice.
37. **background** = *fond, arrière-plan.*

Grammar & Idiom

Irregular verbs :

to beat	to feed	to know
to begin	to feel	to ride
to become	to go	to see
to come	to grow	to stand
to creep	to kneel	to strike

1. man. § 13.
— **restless.** § 58.
5. to himself. § 118, *d.*
11. to kneel **up.** § 221, *c, d.*
14. **what** it feeds **upon.** § 336.
15. feeling his way into. § 296, *c.*
18. more permanent; less pervious. § 73; 79.
25. scarcely. § 283, *e*; § 304.
30. two paces more. § 331.

Exercise

92. — *a*) 1. Explain the formation and meaning of : *restless, irksome, unseen, incessant, wooden, greenish — security, darkness, speaker, footsteps, peep-hole, background.* 2. Explain the following comparatives and superlatives : *as softly as* (27) — *more permanent* (18) — *less pervious* (19) — *the most restless* (1) — *most blessed* (22). 3. Parse *that* in lines 3, 19, 25. 4. Has the postposition the same value in : *knelt up* and *stood up* (11)? 5. What are the different meanings of : *by* in lines 16 and 36 — *for* in lines 9 and 14 — *to* in lines 17 and 19?

b) Translate into English. 1. *Il s'agenouilla pour jouer avec l'enfant qui marchait à quatre pattes sur le tapis.* 2. *Cette fille est agitée, elle ne sait jamais quand elle est bien.* 3. *J'entrai à tâtons dans la chambre, m'embarrassant dans les meubles et arrivai enfin à la fenêtre aux volets fermés.* 4. *Bealby était fort intrigué parce qu'il entendait un homme se parlant à lui-même à haute voix.* 5. *Le temps lui sembla long, mais en fait il n'attendit guère que dix minutes.*

c) 1. Explain l. 14 : *the passion... feeds upon.* 2. Why was the sofa *pervious to housemaids?* 3. Why did Bealby begin his explorations with arms extended? 4. What does the writer suggest in line 34 by the phrase *with a brilliant effort?* 5. Select a few dramatic phrases showing that the episode was quite an adventure for Bealby.

A GREAT MAN LOSES HIS TEMPER

Notes

1. **wainscot** = *boiserie, lambris.*
4. **to rustle** = to make a sound like leaves in the wind.
5. **to sniff** = *renifler.*
— **annoying** = exasperating.
6. **to give up** = to abandon.
— **philosophical relaxation** : the Lord Chancellor studies philosophy as a hobby in his spare-time (relaxation = recreation).
11. **to set...** : to set + present participle = to make + infinitive.
— **to creak** = *grincer.*
— **to snap** = *craquer.*
12. **to attempt** = to try.
13. **to thwart** = to frustrate, to prevent.
14. **did not sleep a wink** = did not sleep at all; cf. a wink = *un clin d'œil.*
15. **wearily** : from **weary** = tired, fatigued.
16. **wrathful** = irritated, very angry.
19. **dismal** = sinister.
20. **landing** = *palier.*
21. **to slip on** = to put on rapidly.
23. **warily** = cautiously.
29. **to gather up the skirts** = to draw together the lower part of a long garment to be able to move more easily.
34. **panel** = a part of the wainscoting, leading to a secret passage, and which Bealby has opened accidentally when running away.
38. **to spread** = to extend, to open.
39. **a stride** = a very long step.
40. **intervening space** = the space between him and Mergleson.
— **to grip** = to take suddenly and firmly in the hand.
42. **a hawk** = a bird of prey *(faucon)*.
— **clutched** = a hawk holds its prey in its claws or clutches.
45. **to yell** = to cry in terror.
— **lost soul** = a soul in hell.

Grammar & Idiom

Irregular verbs :
to begin to go to sit
to come to hear to sleep
to creep to hurt to speak
to feel to lose to spread
to find to see to strike
to give to set to write

Passim : postpositions; progressive form.

2. whenever; 10. whatever. § 319.
18. to hurt somebody very much. § 282, *b*.
18. seized **upon** = seized.
19. might. § 180, *d*.
22. very softly ... **did he open.** § 244, *b*, *c*.
25. he crept across. § 221, *e*.
26-27. **saw** Mergleson **going.** § 257, *b*.
29. rage. § 13.
35. playing; 36. doing. § 208, *c*.
37. the **whole** house. § 159.
38. **with** his eyebrows... § 278.
— **his** eyebrows. § 121.
42. he felt himself clutched. § 257, *c*.

Exercise

93. — *a*) 1. Turn into the simple conjugation : *someone was going along the passage* (16) — *they had been playing on his nerves* (35) — *all night they had been doing it* (36) — *as he was disappearing* (41). 2. Comment upon the value of the postposition in : *moved about* (3) — *gave up* (6) — *turned out* (7) — *sitting up* (15) — *slipped on* (21) — *peep out* (23) — *gathering up* (30) — *going in* (35). 3. Pick out and classify the various forms in *ing* in the passage. 4. Replace *all* by *whole* and vice versa : *He worked all night.— The whole house was in the conspiracy. — All the servants' quarter went looking for Bealby. — He had never been so thwarted in the whole of his life. — All his family played upon his nerves.* 5. Make sentences of your own with the following verbs followed by another verb : *to begin — to feel — to see — to set — to attempt.*

b) Translate into English. 1. *Je ris chaque fois que j'imagine le Grand Chancelier d'Angleterre en train de saisir le maître d'hôtel par le col de sa chemise.* 2. *Il avait renoncé au sommeil, car, une fois la lumière éteinte, il se sentait saisi par la peur.* 3. *Quoi que je fasse, je ne peux fermer l'œil quand j'entends des gens passer devant ma porte.* 4. *Le froid faisait renifler Bealby et chaque reniflement faisait s'asseoir sur son lit le Chancelier d'Angleterre.* 5. *Je le vis entrer, sa robe de chambre enfilée par-dessus son pyjama et sa serviette autour du cou.*

c) 1. What features or expressions are meant to remind the reader of the style of detective stories? 2. Why did the Lord Chancellor want to hurt somebody? was it because he was cruel? 3. What contrast does the writer want to suggest between the two men when he speaks of *the dressing-gown of purple silk* of the one and of *the shameful déshabillé* of the other? What is the meaning of *shameful* here? 4. Can you point out instances when the Lord Chancellor forgets his own dignity? 5. Would this episode have been the same if the Lord Chancellor had been an ordinary mortal, not obsessed by the sense of his own importance?

Notes

1. **amidst** = among.
2. **bluff** = rough.
4. **ruffled** = with hair disarranged : ≠ smooth.
— **still** = without making any sound or movement.
7. **to rotate** = to turn round.
8. **alert** = attentive, watchful.
9. **to mar** = to disfigure, or spoil.
10. **a smudge** = a dirty mark, generally caused by rubbing.
— **elfin** = characteristic of an elf.
11. **festooned** = garlanded.
— **cobweb** = *toile d'araignée.*
— **genuine** = authentic in origin.
12. **an antique** = a relic of ancient art *(une antiquité).*
13. **advisability** = *opportunité*; he considered, etc. = he wondered whether it would be a good thing for him to...
18. **a shrubbery** = a place planted with shrubs *(un bosquet).*
19. **altogether** = completely.
— **to rustle** = to make a sound as of leaves moving in the wind.
— **his way** = his passage.
20. **to bud** = to begin to be covered with buds.
22. **a trifle** = a very little; a trifle is a thing of small importance.
23. **deer** = *daims, chevreuils,* etc...
— **to fly** = to move very quickly, like a bird flying.
— **to stare** = to look fixedly.
26. **ever and again** = from time to time.
27. **to snatch at** = to try to seize suddenly.
— **forthwith** = immediately.
28. **to speed** = to move with great speed or rapidity.
29. **to glance** = to look at for a very short time.
31. **a clump of trees** = a group of trees.
32. **a scrap** = a small piece, a bit.
34. **to detect** = to discover, to find.
— **lack** = absence, want.
35. **confidence** = *confiance,* not *confidence.*
36. **spirit** = courage, determination.
— **to quell** = to kill, to destroy.
39. **to assert** = to affirm the existence of.
40. **predominant** = in authority.
42. **Ketch** : Bealby's defective pronunciation of 'catch!'

Grammar & Idiom

Irregular verbs :
to hide to make to see
to leave to run to speed

Passim : use of the definite article.

1. **there** was pushed out. § 244, *a*.
2. eastward; brown**ish.** § 274; 58.
5. for. § 355.
— spacious**ness.** § 21.
7. farther. § 77.
8. one. § 151, *c*.
19. rustling his way through. § 221, *e*.
23. **saw** Bealby **fly**; 26. **saw** him **stop.** § 257, *a*.
24. went **on**; 28. sped **on.** § 223, *c*.
27. snatching **at.** § 348.
34. might have detected. § 180, *d*; 182, 4.
36. **not** to be quelled. § 195; 175, *e*.
37. he raised **his** hand. § 121.
39. since ever. § 318, *a*.

Exercise

94. — *a*) 1. Explain the meaning and formation of : *eastward, brownish, beech-wood, gardener, prehistoric, spaciousness, swiftly, undamaged, youth, dusty.* 2. Account for the use or omission of *the* in : *the foot of the tower* (2) — *terrace and garden* (6) — *the house* (7) — *grazing deer* (23) — *the beech-woods* (29) — *youth* (39); then find similar examples

in the text when possible. 3. Explain the meaning of *that* in lines 3, 27 and 38. 4. What is the difference between the various *on* in : went *on* feeding (24) — he sped *on* (28) — *on* the edge (29). 5. Compare : *he rustled his way through... — he elbowed his way through... — he struggled his way through... — he cut his way through... — he dug his way through...*; what action is common to all? What action is peculiar to each? suggest an object to each phrase (ex: *he rustled his way through* a thicket).

b) Translate into English. 1. *Un écureuil rougeâtre émergea du milieu des feuilles.* 2. *Je me frayai un passage à travers le lierre en l'écartant.* 3. *Mergleson aurait pu trouver Bealby s'il avait regardé dans la vieille tour.* 4. *Nous vîmes l'enfant courir, s'arrêter, puis aller enfin se cacher dans le fourré le plus proche.* 5. *Les chevreuils du parc levèrent la tête en voyant passer Bealby.*

c) 1. Why is Bealby's face compared to *a genuine antique* in line 11? 2. What is the *prehistoric gesture* alluded to in line 38? 3. Can you imagine some of the thoughts that pass through Bealby's mind when his eyes rest upon the head-gardener's cottage? 4. Explain what were the established and predominant things that put the integrity of Bealby's soul in danger? 5. Point out those passages which you think particularly humorous; can you find instances when the humour is more especially due to the choice of adjectives?

WILLIAM ON THE PROWL

NOTES

3. **to slink** = to walk furtively.
6. **remnants** = rest, residue.
— **chiefly** = principally.
— **intent** = firmly decided.
— **to drain** = to drink to the last drop, to empty.
7. **to stick** = to place, to plant.
— **neatly** = delicately.
— **in a row** = in a line.
9. **heel-taps** = the liquor left at the bottom of a glass or bottle.
10. **Hock** = *vin du Rhin.*
11. **drainings** = heel-taps; cf. l. 5.
— **Burgundy** = *du Bourgogne.*
— **Apollinaris** = a sort of sparkling water popular in England.
13. **to wink** = to close one eye for a moment in a humorous manner.
14. **to lick** = to pass the tongue over.
— **to pat** = to tap lightly with the hand.
15. **shameless** = impudent.
— **approval** = approbation.
18. **to store** = to keep in reserve.
— **daintily** = elegantly.
— **beribboned** = furnished with ribbons.
19. **a drawer** = *un tiroir*; from : to draw.
— **a bunk** = a box serving as a bed, as on a ship.
— **Miss Philips** = the young actress of the party with whom Bealby has fallen in love.
21. **cunning** = craft *(fourberie).*
22. **to reconnoitre** = to make an inspection of an enemy's position.
24. **to tug** = to pull very hard.
25. **stealthy** = furtive; cf. to steal = *dérober.*
28. **to crane** = to stretch the neck like a crane *(une grue).*
29. **to wrinkle** = *froncer, plisser*; cf. a wrinkle = *une ride.*
30. **to crouch** = to bend very low. **figure** = silhouette, not face.
31. **to creep** = to crawl.

35. **to sway** = to oscillate.
— **to stumble** = to get one's foot caught in an obstacle when walking.
36. **craven** = without courage.
— **to lurch** = to move to one side like a ship in bad weather.
37. **hind** = back.
38. **crash** = loud and sudden sound.
39. **to pitch** = to incline forward like a ship on a rough sea.
— **sideways** = on the side.
40. **to hurl** = to throw violently.
41. **the dresser** = a sort of sideboard; cf. *un dressoir.*
— **to smash** = to break in many pieces.
42. **to leap** = to jump, to bound.
— **to have a glimpse** = to see for a short time.
43. **a yew** = *un if.*
— **a bush** = *un buisson.*
45. **Lummy !** = a contraction and mispronunciation of : Lord love me !
— **to clutch** = to take suddenly in the hand, to hold tightly.
47. **ca-arnt be that drink** = it cannot be that drink.
— **aspread** = with arms and legs spread out, extended.
48. **aghast** = seized with terror.
49. **crikey** = *cristi !*
— **shin** = front of the leg *(tibia).*
— **'tis... boy** = it is that blasted (*maudit*) fool of a boy.

GRAMMAR & IDIOM

Irregular verbs :

to come	to get	to say
to creep	to hit	to stick
to drink	to hold	to think
to fall	to lay	to throw

2. but. § 361.
— **lower** appetites. § 81, *b.*
7. them **all.** § 159; *b.*
10. half **a** bottle. § 105; *b.*
15. **lower** centres. § 81, *b.*
— shame**less.** 25. grace**less.** § 58.
16. robbed **of.** § 265.
18. **be**ribbon**ed.** § 163, *b.*
21. either. § 160, *b.*
24. tugging **at;** 45. clutching **at.** § 348.
27. before going in. § 230, *a.*
28, 32. **his.** § 121.
30. **a** crouching figure. § 7, *a.*
33. he halted listening. § 279, *a* 1.
39. door**ward**; 44. up**ward.** § 274, *a.*
— side**ways.** § 274, *b.*
47. **a**spread; 48. **a**ghast. § 274 *c.*
50. a fool of **a** boy. § 7, *b.*

EXERCISE

95. — *a*) 1. Explain the difference between : *William got up in front of the caravan* and *William got up in the front of the caravan.* 2. Comment upon the comparatives and superlative in lines 2, 15, 21. 3. Pick out and explain the forms in *ing* in the passage. 4. Turn lines 1 to 22 into the feminine, replacing *William* by *Polly.* 5. Find 4 words formed like : *doorward — aspread — chiefly — shameless — brightness — sideways.*

b) Translate into English. 1. *Je les ai tous vus hier, sauf Fred qui était occupé à laver des bouteilles.* 2. *Il restait une demi-livre de bonbons de chocolat que William mangea en se léchant les lèvres.* 3. *Cet imbécile de gosse a cassé en mille morceaux une de mes belles assiettes.* 4. *Ne tends pas le cou en avant : cela te donne un air stupide.* 5. *La roulotte tanguait chaque fois que ses roues rencontraient un obstacle et William était projeté contre les meubles auxquels il essayait de s'accrocher.*

c) 1. Can you imagine the events the dots stand for in the text? 2. With what could the interior of the caravan be compared during the descent down hill? What words suggest this comparison? 3. Does the passage reveal the sort of person Miss Philips may be? 4. The humour of the preceding passage was descriptive and resided principally in the choice of adjectives; in what is the humour of the present passage different or similar in its nature; what elements contribute to it besides the mere choice of words? 5. Point out instances when vocabulary of a moral character is used for humorous effect.

THE WHIMSICAL CARAVAN

Notes

3. **rumbling** = the noise made by wheels running on rough ground.
4. **occasional** = which happens from time to time.
— **concussion** = *choc, ébranlement.*
5. **crockery** = domestic utensils made of earthenware.
10. **slightly** = a little; cf. line 38.
11. **guinea-pig** = *cochon d'Inde.*
— **to covet** = to desire very much.
14. **perambulator** = carriage used for babies who cannot walk.
— **twins** = *jumeaux.*
16. **the bank** = the bank of the road *(le talus).*
17. **to ditch** = to clean a ditch *(un fossé)*; a ditcher = the man who does so.
18. **a hawker** = *un colporteur.*
19. **a screw** = a horse which is not good for much.
20. **to load** = to give something heavy to carry.
— **flawed** = full of cracks or defects.
23. **to display** = to show, to exhibit.
24. **whimsical** = full of whims or caprice.
24. **to reduce to tears** = *mettre en larmes.*
27. **to spare** = to abstain from hurting or destroying *(épargner).*
28. **to whip** = to move suddenly, like a whip *(un fouet).*
30. **objurgation** = reproach.
31. **grim** = pitiless, stern.
— **intentness** = determination.
32. **to miss** ≠ to reach, to catch.
33. **he fled** = he ran away; from: to flee; to flee is usually replaced in the present by: to fly away.
34. **yelp** = the shrill short bark of a dog when distressed or excited.
— **dismay** = distress.
35. **to career** = to move forward very swiftly.
37. **career** = running, course.
38. **lapse** = fall.
— **slight** = very small.
— **emphasis** = exaggerated vigour of expression.
39. **a grunt** = *un grognement.*
40. **faint** = slight, vague.
41. **still** = silent and motionless.

Grammar & Idiom

Irregular verbs :

to become	to fall	to lose
to break	to flee	to make
to do	to give	to stand
to draw	to have	to wake

1. any. § 157, *b*, 1.
3. rumbling. § 230, *d*.
4. once, twice. § 100, *a*.
8. as if it **were**. § 237, *c*.
10. **over**long. § 330.
11. to make **for**. § 270, *b*.
14. whose guardian. § 128.
15. **girl**-guardian. § 31, *c*.
— so lucky **as to**. § 292, *f*.
19. a screw of **a** pony. § 7, *b*.
21. **the poor.** § 63, *c*.
22. **a**sleep. § 274, *c*.
25. it might have reduced them. § 180, *d*; 182, 4
33. **he** woke up. § 29, *b*.
36. the **only** thing. § 98, *b*; 7, *a*.
37. its **whole** career. § 159, *c*.

Exercise

96. — *a*) 1. Find a different negative construction for lines 1 and 33 without changing the meaning. 2. Distinguish between the adverbs and prepositions in lines 2 (*down the road*) — 10 (*overlong*) — 11 (*making for*) — 28 (*up the bank*) — 28 (*whipped off from*) — 33 (*woke up*) — 35 (*careered on*) — 37 (*on its head*); explain their meaning. 3. Explain the difference between the various *little* in lines 4, 13, 15, 19. 4. Turn the passage into the present. 5. Account for the use or omission of *the* in : *the road* (2) — *whose little girl-guardian* (15) — *the cheap crockery* (20) — *the poor* (21).

b) Translate into English. 1. *Les jumeaux, dont la voiture était restée sur la route, commençèrent à pleurer.* 2. *La voiture de vaisselle aurait pu perdre plus qu'une de ses roues si la roulotte n'avait été arrêtée par le fossé.* 3. *Les riches n'achètent pas de la vaisselle qui a des défauts.* 4. *Le chien eut la chance de ne pas se trouver sous les roues de la roulotte.* 5. *C'est la seule fois de toute ma vie que j'aie voyagé en roulotte.*

c) 1. Explain : *there was a faint suggestion of William in that grunt.* 2. Why have the poor a preference for flawed crockery? 3. How many wheels had the cart of crockery? how do you know? 4. Why did it fall like a vast objurgation? 5. What seems to you most striking in the description of the career of the caravan?

WILLIAM VERSUS BOWLES

Notes

1. **done** = finished, incapable of serving any more.
3. **minute** = very, very small.
4. **to scratch oneself** = *se gratter.*
6. **raucous** = unpleasant to hear.
7. **to take a step** = *faire un pas* or *prendre une mesure.*
8. **ill-advised** = unfortunate, not judicious, imprudent.
9. **stock-in-trade** = goods, wares which a tradesman has in stock.
— **Professor Bowles** etc. = friends of the ladies who have come to see them and whom they have just met on their way back to the caravan.
11. **the patter** = the noise of short, quick steps.
14. **to investigate** = to try to find.
15. **to seek a hold** = *chercher un point d'appui.*
16. **to madden** = to make mad or insane.
18. **startling** = surprising.
— **to clamber** = to climb with hands and feet.
21. **hasty** = full of impatience or haste.
— **efficient** = expert, active.
24. **ass,** pronounced ɑ:s = idiot; pronounced æs = donkey.
27. **to smite** = to strike, to hit.

27. **to grapple with** = to take hold of with the hands.
29. **to struggle** = to fight.
30. **to be endowed with** = to be gifted with, to possess.
32. **to whirl** = to turn round very quickly.
33. **swallowed up** = *engloutis* (from : to swallow = *avaler*).
37. **to heal** = to cure of an illness; here, figuratively, to purify.
38. **to smother** = *étouffer*.
— **inadequate** = not satisfactory.
— **adjustment** = *règlement de comptes*.
40. **to grasp** = to hold firmly.
42. **gulf** = abyss, precipice.
46. **repellent** = repugnant.
49. **concealment** = hiding; from : to conceal, to hide.
50. **needless** = unnecessary.
51. **eager** = very desirous.

Grammar & Idiom

Irregular verbs :

to begin	to hear	to set
to break	to mean	to smite
to come	to run	to take
to fall	to say	to think
to hang	to seek	to weep

3. as though = as if. § 373.
7. backed into. § 296, *d*.
8. **it was to be.** § 175, *a*.
11. one. § 151, *e*.
22. the **lower** classes. § 81, *b*.
25. heard... **say** this. § 257, *a*.
30. to be endowed with : note the preposition.
36. to **get** broken. § 271, *d*, 2.
39. within. § 309, *a*.

Exercise

97. — *a*) 1. Give the reverse of : *finished, upper, inside, upward, unfortunate, ill-advised, so much, inadequate, within, first, resolutely, needless*. 2. Give synonyms for : *finished, but for, as though, weeping, to be sorry, amidst, to clamber, unfortunate, the interior, to attempt, to select, a fresh page*. 3. Turn into the simple conjugation : *it was scratching itself — the twins were weeping — they were saying — the pony was taking steps — they were running*. 4. Turn into the progressive form when possible in the context : *its steps hung* (2) — *then came signs of life* (12) — *he clambered up by the wheels* (18) — *he smote him in the face* (26) — *they struggled fearfully* (29) — *they fell through the door* (31) — *as Bealby watched these events* (41) — *he perceived it would be impossible to* (44). 5. Replace by passive constructions : *The hawker and the ditcher were saying raucous things. — One heard the various patter of their feet. — He smote him in the face. — A sense of human futility invaded his youthful mind.*

b) Translate into English : 1. *Il reste tant de choses à faire.* 2. *A part quelques grattements presque imperceptibles, on n'entendait rien.* 3. *Il devait plus tard regretter sa décision irréfléchie.* 4. *L'auto, en marche arrière, remonta la côte, contourna un mur et entra dans la cour d'une ferme.* 5. *Poussé par l'envie de manger des pommes, l'enfant escalada le mur du verger.*

c) 1. Comment upon the development of the simile suggested by the aspect of the steps of the caravan in lines 1 to 3. 2. Develop the meaning of the adjectives in : *various patter* (11); *an investigating leg* (14); *a healing silence* (37); *inadequate adjustment* (38). 3. Explain the writer's meaning in : *for which it was afterwards to be sorry* (8); *an occasion for mutual sympathy* (20); *unsympathetic with the lower classes* (21); *the minimum of conversational possibility* (49). 4. What had Bealby's unfortunate intention been? 5. Why did he not try to explain to Professor Bowles?

GRAMMATICAL REVISION

THE NOTION OF TIME

98 (§ 355-357). — **Complete with the correct preposition of time :** 1. He gets up early ... the morning and goes to bed late ... night. 2. You must be at the station ... four o'clock, as the train leaves ... 4.15. 3. I have been reading ... an hour. 4. It rained ... several days. 5. The tide will be rising ... five hours, ... two ... seven o'clock. 6. He did not come to school ... Monday, because he had been ill ... the night. 7. I shall work ... five; and then we shall have tea. 8. School begins at half ... eight. 9. We want a holiday ... a term's hard work. 10. Christmas comes ... the 25th of December, just a week ... New Year's Day.

99 (§ 370). — **Complete with conjunctions of time :** 1. ... we sailed down the Thames, we could see all sorts of ships. 2. Your clothes will be cleaned and pressed ... you wait. 3. The police pursued the thief ... they caught him. 4. Many people are sea-sick ... the sea is rough. 5. Do come and see me ... you arrive. 6. I have not seen you ... we met at Dover. 7. They had to show their passports ... they were permitted to land. 8. Our ship had to wait ... the tide was up. 9. You must visit the port... you go to London. 10. The ship sank a short time ... it had struck the rock.

100 (§ 233-234). — **Write the verbs in the correct tense :** *a*) 1. We (*to take*) this very boat the last time we (*to go*) over to England. 2. My friend (*to live*) in India since 1935. 3. We often (*to hear*) of Mr. Brown, but never (*to see*) him, until he came to live in our street. 4. Many houses (*to be built*) in the last few years. 5. Magna Carta (*to be signed*) by John in 1215. *b*) 1. I shall meet you as soon as I (*to finish*) my work. 2. They will buy a new car when (*to have*) the money. 3. I shall look at the shops while you (*to call*) on your friend. 4. He promised that he would take us to Windsor next time we (*to come*) to London. 5. The dentist will give you books to look at while you (*to wait*) for me.

101 (§ 322). — **Complete with " for ", " since ", or " ago " :** 1. This school has existed ... 1564. 2. Two hundred years ... there were

no railways. 3. I remember visiting this church three years ... 4. The poor child must often keep in bed ... several weeks. 5. I have not been to London ... five years. 6. He has not come back home ... 1938. 7. This pupil has been absent ... months. 8. Centuries ... French was the language of England. 9. A strong wind has been blowing ... yesterday morning. 10. We have not seen her ... she went away.

102 (§ 233-234). — **Translate into English :** *a*) 1. Ce voyageur est à l'hôtel depuis trois jours ; il partira demain. 2. Voilà une demi-heure que je vous attends. 3. Il y a cent ans dans un siècle. 4. Il y a cent ans que cette maison existe. 5. Cette maison n'existait pas il y a cent ans. *b*) 1. J'ai vu hier Paul Leblanc qui m'a dit qu'il viendrait quand il irait mieux. 2. Nous resterons sur le pont jusqu'à ce que le navire soit sorti du port. 3. Le matin, Jean se lève tard; à midi, il mange bien; l'après-midi, il dort sur la plage; le soir, il lit dans son fauteuil jusqu'à ce qu'il ait sommeil telle est sa vie depuis le début des vacances. 4. Nous faisions chaque matin une longue promenade à pied. 5. Elle n'avait pas encore fini son devoir quand la cloche sonna; elle travaillait encore quand ses camarades se mirent à table.

103 (§ 281-283). — **Place the adverb correctly :** 1. (*always*) He takes the first morning train. 2. (*sometimes*) I read the Observer. 3. (*seldom*) He went for long voyages. 4. (*yesterday*) My friend arrived at Liverpool. 5. (*often*) We met him on our way to school. 6. (*now*) He speaks English fluently. 7. (*in May 1916*) The British. Navy fought the greatest battle of the war off the Danish coast. 8. (*from time to time*) A frog must come to the surface of the water in order to breathe. 9. (*on Monday*) We shall visit the fine park of the Duke of Bedford. 10. (*a few years ago*) Some new bridges were built across the Thames.

ESSAYS

1. — **A shilling lunch.** Suppose you had a shilling to spend on your lunch, like Stanley Poole. Draft four possible menus.

2. — **Sherlock Holmes's rival.** Imagine Stanley Poole going to or from home. What kinds of people he " shadows ", and what adventures may happen as a consequence.

3. — **The black book.** Suppose Bealby entered in his pocket-book the offences he had suffered from his fellow-servants (*Bealby, parts I and II*). Imagine some of these entries.

4. — **An item from a local newspaper.** Write a short report of the accident that happened to the caravan (*Bealby, VI, VII and VIII*) to be printed in the Weekly News of the nearest market-town.

CHAPTER THE SEVENTH

GROWN UPS



By permission of the Proprietors of 'Punch'.

Fond Mother to Schoolmaster.

" ABOVE ALL I WANT MY LITTLE BOY TAUGHT TO BE AN INNATE GENTLEMAN. "



THE MISSES WILLIS

I. — THEY COME

1.

ɔ *not*	æ *cat*	ei *cake*	ə: *fur*	ɔ: *door*	*final* l
frost	gravel	fate	occur	thaw	settle
bottom	parish	vague	nervous	formal	single
property	married	maiden	furniture	calling	sprinkle

2. neatness, to multiply, bilious, to circulate, symptoms. immense, precisely, religious, directly, complete.

3. **duet** (dju'et) **polar** ('poulə) **knit** (nit) **rumour** ('ru:mə) **Siamese** ('saiə'mi:z) **throughout** (θru'aut) **vegetated** ('vedʒiteitid) **phenomenon** (fi'nɔminən)

The four Miss Willises settled in our parish thirteen years ago. They took a lease of the house; it was fresh painted and papered from top to bottom; four trees were planted in the back garden, several small baskets of gravel sprinkled over the front one, vans of elegant furniture arrived and vague rumours were circulated throughout the parish, that nº 25, in Gordon-place, had been taken by four maiden ladies of immense property.

At last, the Miss Willises moved in; and then the "calling" began. The house was the perfection of neatness — so were the four Miss Willises. Every thing was formal, stiff, and cold — so were the four Miss Willises. Not a single chair of the whole set was ever seen out of its place — not a single Miss Willis of the whole four was ever seen out of hers. There they always sat, in the same places, doing precisely the same thing at the same hour. The eldest Miss Willis used to knit, the second to draw, the two others to play duets on the piano. They seemed to have no separate existence but to have made up their minds just to winter through life together. They were the three fates with another sister — the Siamese twins multiplied by two.

The eldest Miss Willis grew bilious — the four Miss Willises grew bilious immediately. The eldest Miss Willis grew ill-tempered and religious — the four Miss Willises were ill-tempered and religious directly. Whatever the eldest did, the others did, and whatever any body else did, they all disapproved of; and thus they vegetated — living in Polar harmony among themselves. Three years passed over in this way, when an unlooked for and extraordinary phenomenon occurred. The Miss Willises showed symptoms of summer, the frost gradually broke up; a complete thaw took place. Was it possible? one of the four Miss Willises was going to be married!

Ch. Dickens. *(Sketches by Boz.)*

THE MISSES WILLIS

II. — THEY GO

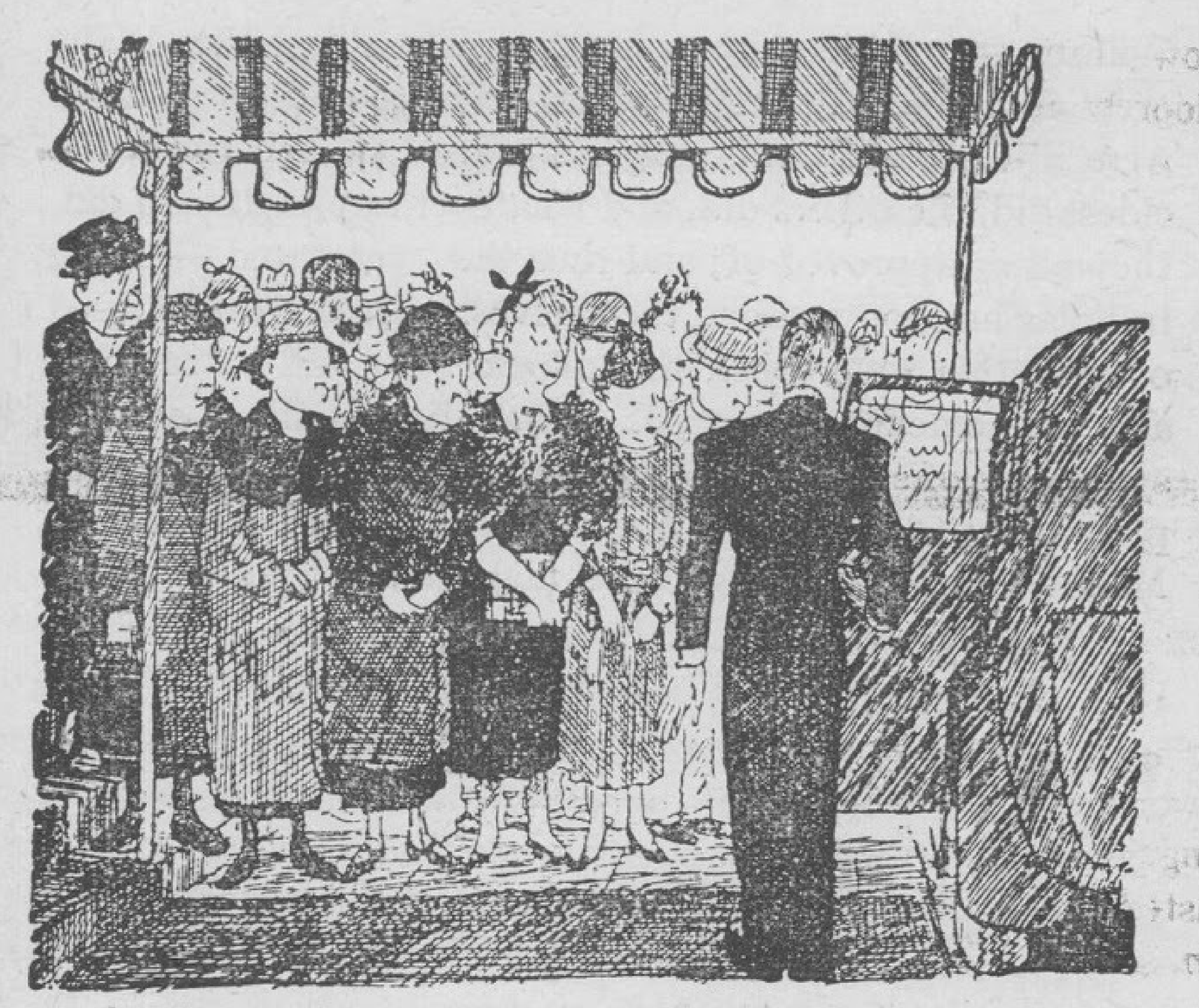
1.

i: *beef*	ʌ *but*	ou *nose*	ai *five*	ɛə *where*	iə *dear*
squeeze	glove	row	fine	fair	clear
degree	pump	coat	mind	pair	appear
proceed	discuss	coach	blind	their	experience
increase	discover	denote	excitement	declare	mysterious

2. perfectly, frantic, to lessen, evidence, nervous. to respond, considerable, to portray, intelligence, eventful, announcement, to exclaim, uncertain, astonishment.

3. **due** (dju:) **solve** (sɔlv) **acute** (ə'kju:t) **anxiety** (æŋ'zaiəti) **breathless** ('breθlis) **forthwith** ('fɔ:θ'wið) **ejaculated** (i'dʒækjuleitid) **neckerchief** ('nekətʃif)

The visits of Mr. Robinson were received — the four Miss Willises were courted in due form by the said Mr. Robinson — the neighbours were perfectly frantic in their anxiety to discover which of the four Miss Willises was the fortunate fair, and the difficulty they experienced in solving the problem was not lessened by the announcement of the eldest Miss Willis: — "*We* are going to marry Mr. Robinson."



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PONT. THE BRITISH CHARACTER. CURIOSITY.

It was very extraordinary. The subject was discussed at every little card-table and tea-drinking, and the row shook their heads with considerable gravity, and declared the business to be very mysterious.

At last, one fine morning, at a quarter before eight o'clock, a. m., two glass-coaches drove up to the Miss Willises' door, at which Mr. Robinson had arrived in a cab ten minutes before, dressed in a light-blue coat, white neckerchief, pumps and dress-gloves, his manner denoting, as appeared from the evidence of the house-maid at nº 23, who was sweeping the door-steps at the time, a considerable degree of nervous excitement. The intelligence spread rapidly from house to house. It was quite clear that the eventful morning had at length arrived; the whole

row stationed themselves behind their first and second floor blinds, and waited in breathless expectation.

At last the Miss Willises' door opened; the door of the first glass-coach did the same. Two gentlemen and a pair of ladies to correspond — friends of the family, no doubt; up went the steps, bang went the door, off went the first glass-coach, and up came the second.

The street-door opened again; the excitement of the whole row increased — Mr. Robinson and the eldest Miss Willis. " I thought so, " said the lady at nº 19 " I always said it was Miss Willis ! " — " Well, I never ! " ejaculated the young lady at nº 18 to the young lady at nº 17 — " Did you ever, dear ! " responded the young lady at nº 17 to the young lady at nº 18. " It's too ridiculous ! " exclaimed a spinster of an uncertain age, at nº 16, joining in the conversation. But who shall portray the astonishment of Gordon-place, when Mr. Robinson handed in all the Miss Willises, one after the other, and squeezed himself into an acute angle of the glass-coach, which forthwith proceeded at a brisk pace, after the other glass-coach, which had itself proceeded, at a brisk pace, in the direction of the parish church.

CHARLES DICKENS. *(Sketches by Boz.)*



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FOUGASSE. ' ... MADDEST MERRIEST DAY. "

1.

ɑ: *car*	ai *five*	e *bed*	ou *nose*	ɔ: *door*	i: *beef*
mark	**right**	**head**	**though**	**fault**	**greet**
fast	**imply**	**lead**	**most**	**broad**	**deal**
after	**contrive**	**any**	**owner**	**auspice**	**proceed**
craftsman	**surprise**	**respect**	**bowler**	**deplore**	**beaming**

2. **fancy, consequently, to fascinate, purpose, to recognize, comment, craftsman.**
respectable, invariably, to remove, unnoticed, contraption, to improve, to employ, to assemble, conspiracy, arrival, to pervade, to proceed, to examine.
disarranged, satisfactorily.

3. **troop** (tru:p) **stringy** (ˈstriŋi) **auspices** (ˈɔ:spisiz)
weight (weit) **leisurely** (ˈleʒəli) **appearance** (əˈpiərəns)
hasten (ˈheisn) **thorough** (ˈθʌrə) **experience** (iksˈpiəriəns)

(After her husband's death, Lady Slane decides to live in a small quiet house at Hampstead. Mr. Bucktrout is the landlord; Mr. Gosheron is a sort of contractor who repairs the house, and makes it ready for Lady Slane to move in.)

Genoux, from the first time that she saw him, took a fancy to Mr. Gosheron. " Voilà un monsieur, " she said, " qui connaît son travail. Il sait par exemple, " she added, " quels weights il faut mettre dans les rideaux. Et il sait " faire de la peinture pour que ça ne stick pas. J'aime," she added, " le bon travail, pas trop cher, mais pas de pacotille. "

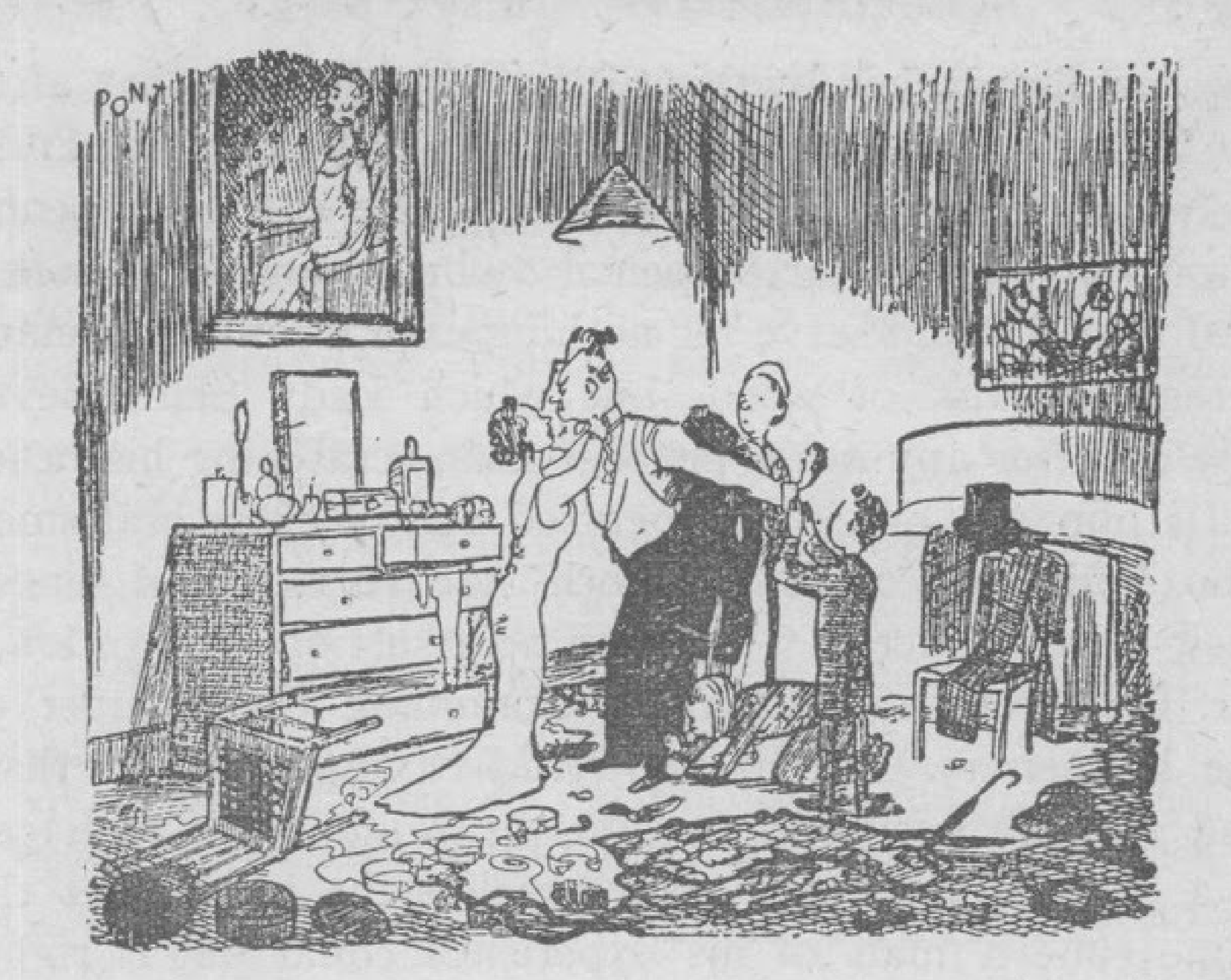
Genoux and Lady Slane spent very happy days with Mr. Bucktrout and Mr. Gosheron. Lady Slane liked everything about Mr. Gosheron, even to his appearance. He looked most respectable, and invariably wore an old bowler hat, green with age, which he never removed even in the house, but which, in order to show some respect to Lady Slane, he would tilt forward, by the back brim, and would then re-settle into place. His hair, which had once been brown, but now was grey and stringy, invariably

became disarranged by this tilting of the hat, so that after the tilting a strand stuck out at the back, fascinating Lady Slane, but unnoticed by its owner. He carried a pencil always behind his ear, a pencil so broad and of so soft a lead that it could serve for nothing except making a mark across a plank of wood, but which Lady Slane never saw used for any other purpose than scratching his head.

In him she quickly recognized one of those craftsmen who find fault with all work not carried out under their own auspices. " That's a poor sort of contraption," Mr. Gosheron would mutter, examining the damper of the kitchen range. He contrived to imply always that, had the job been left to him, he would have managed it a great deal better. Nevertheless, he implied at the same time a man of his experience could put it right; could improve, though not quite satisfactorily, on a thoroughly bad job.

Mr. Gosheron was never in a hurry. Sometimes, by way of comment, he lifted his bowler hat at the back and scratched his head with his pencil. He spoke very little, and always in a low voice. He deplored the decay of craftsmanship in the modern world; refused to employ trade-union men, and had assembled a troop of workmen most of whom he had trained himself, and who were consequently so old that Genoux was sometimes afraid they would fall off their ladders. The workmen, too, had entered into the conspiracy to please Lady Slane; they greeted her arrival always with beaming smiles, took off their caps, and hastened to move the paint-pots out of her way. Yet for all this leisurely manner pervading the house, the work seemed to proceed quite fast, and there was always some little surprise prepared for Lady Slane every time she came up to Hampstead.

V. Sackville-West. *(All Passion Spent.)*



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PONT. A TENDENCY TO PUT OFF TILL THE LAST MINUTE.



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PONT. IMPORTANCE OF TEA.

1.

i: *beef*	e *bed*	ai *five*	ɑ: *car*	iə *dear*	ʌ *but*
chief	**meant**	**light**	**pass**	**year**	**love**
mean	**ledger**	**quite**	**last**	**cashier**	**money**
receive	**petty**	**trifle**	**clerk**	**merely**	**wonder**
routine	**respect**	**triumph**	**mark**	**imperial**	**something**

2. to **enter**, **office**, **attitude**, **different**, **dignity**, **orderly-room**, to **occupy**, to **relish**, **urchin**, **secret**, **corporal**, **regiment**. **importance**, **position**, to **arrive**, to **enjoy**, **triumphant**, **arrival**, **respected**, to **conclude**, **japanned**.
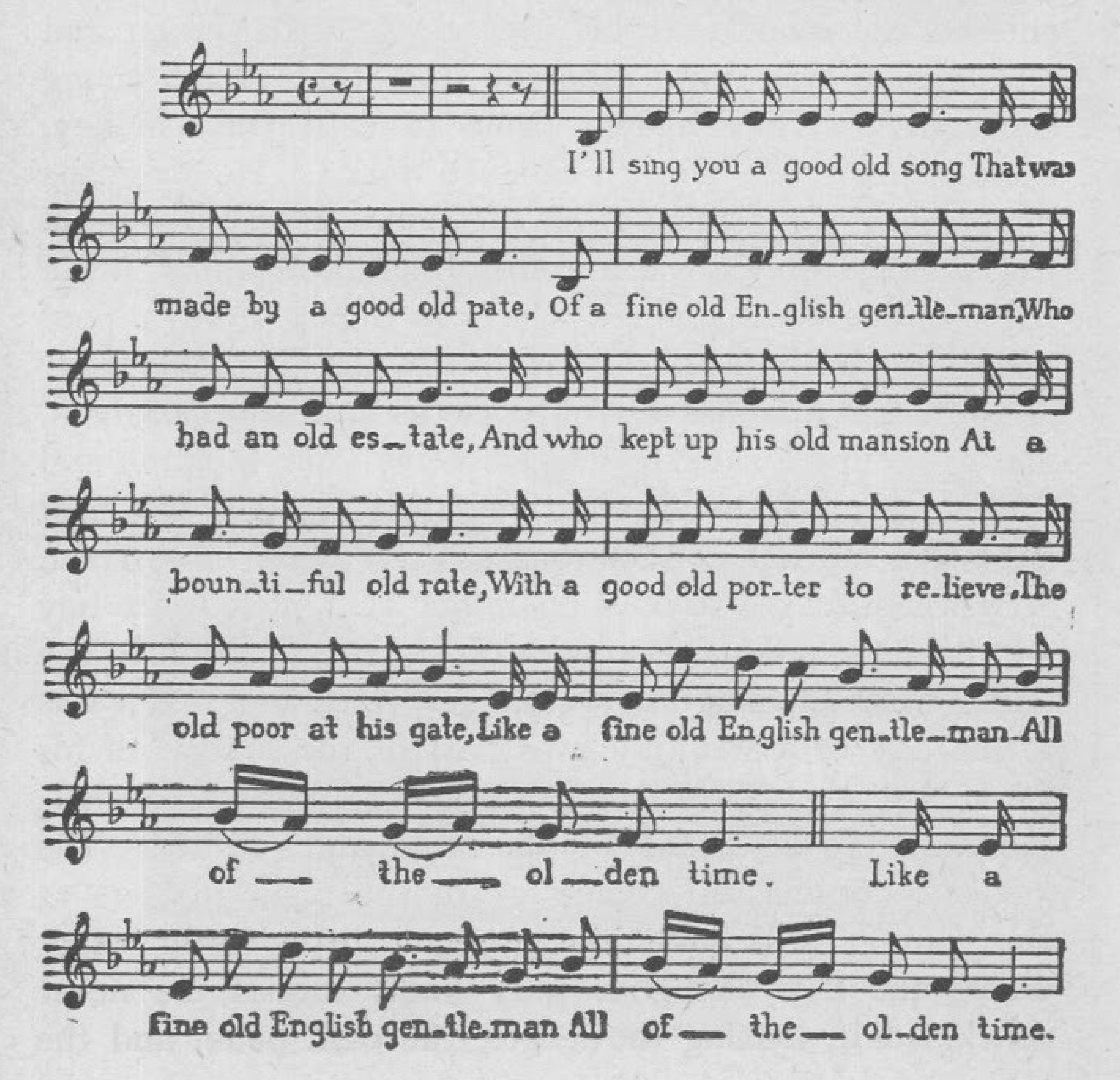
3. **colleague** ('kɔli:g) **towards** (tɔ:dz) **depot** ('depou)

You could tell at once by the way in which Mr. Smeeth entered the office that his attitude towards Twigg and Dersingham was quite different from that of his young colleagues... They merely came to earn their money, more or less. Mr. Smeeth came to work... He loved the importance, the dignity of his position. Thirty-five years had passed since he was an office boy, like Stanley, but a trifle smaller and younger; he was a boy from a poor home; and in those days a clerkship in the City still meant something—, cashiers and chief clerks still wore silk hats, and to occupy a safe stool and receive your hundred and fifty a year was to have arrived. Mr. Smeeth was now a cashier himself and he was still enjoying his arrival. Somewhere at the back of his mind, that little office boy still lived, to mark the wonder of it. Going round to the bank, where he was known and respected and told it was a fine day or a wet day, was part of the routine of his work, but even now it was something more than that, something to be tasted by the mind and relished. The " Good-morning, Mr. Smeeth," of the bank cashiers at the counter still gave him a secret little thrill. And, unless the day had gone very badly indeed, he never concluded it, locking the ledger, the cash book, and the

japanned box for petty cash, away in the safe, and then filling and lighting his pipe, without being warmed by a feeling that he, Herbert Norman Smeeth, once a mere urchin, then office boy and junior clerk to Willoughby, Tyce and Bragg, then a clerk with the Imperial Trading C°., then two War years a lance-corporal in the orderiy-room of the depot of the Middlesex Regiment, and now Twigg and Dersingham's cashier for the last ten years, had triumphantly arrived.

J. B. PRIESTLEY. *(Angel Pavement.)*

A FINE OLD ENGLISH GENTLEMAN



His hall so old was hung around
With pikes, and guns, and bows,
And swords, and good old bucklers
That had stood against old foes;
'Twas there " His worship " sat in state
In doublet and trunk hose,
And quaff'd his cup of good old sack
To warm his good old nose,
bis { *Like a fine old English gentleman*
{ *All of the olden time.*

When winter's cold brought frost and snow
He open'd house to all;
And though threescore and ten his years
He featly led the ball;
Nor was the houseless wanderer
E'er driven from his hall;
For while he feasted all the great,
He ne'er forgot the small,
bis { *Like a fine old English gentleman*
{ *All of the olden time.*

But time, though sweet, is strong in flight,
And years roll swiftly by:
And autumn's falling leaves proclaimed,
The old man he must die!
He laid him down right tranquilly,
Gave up his latest sigh;
And mournful stillness reigned around,
And tears bedewed each eye,
bis { *For this good old English gentleman*
{ *All of the olden time.*

Old English Song. Elizabethan Period.

Stress correctly : intelligence, immense, gradually, arrival, consequently, evidence, ridiculous, to correspond, existence, religious, to proceed, to recognize, perfectly, extraordinary, harmony, to deplore, furniture, fortunate, appearance, to remove.

Read aloud, then write in ordinary spelling : mi: n, ment, brɔ:d, 'ounə, æŋ'zaiəti, sɔlv, maind, fi'nɔminən, kæ'ʃiə, glʌv, θɔ:, 'traiəmf, 'meidn, 'wʌndə, nit, ə'kju:t, stu:l, 'breθlis, 'leʒəli, 'θʌrəli.

Read aloud, with the correct sentence stress :

Not a single chair of the whole set was ever seen out of its place.

There they always sat, in the same places, doing precisely the same thing at the same hour.

'I thought so; I always said it was Miss Willis.'

THEY COME

NOTES

1. **to settle** = to come to live *(s'installer)*.
4. **gravel** = coarse sand.
— **to sprinkle** = to spread or distribute here and there.
5. **a van** = a sort of heavy carriage for furniture; cf. luggage-van.
6. **throughout** = through the whole of, in every part of.
8. **maiden** = unmarried.
— **property** = riches.
9. **the calling** : cf. to call = to pay a short visit.
10. **neatness** = refined elegance.
11. **formal** = ceremonious.
13. **a single** = one only.
— **set** = number of chairs, glasses, plates, etc. assorted together.
17. **to knit** = *tricoter*.
— **to draw** = to sketch.
18. **to play duets on the piano** = *jouer à quatre mains*.
19. **to make up one's mind** = to decide.
20. **to winter through life** = to live a slow life, like the animals who sleep all the winter through.
21. **the three Fates** = Pagan goddesses who decided everything about men's lives.
— the **Siamese twins** : they were two boys attached together by a sort of isthmus of flesh.
24. **to grow bilious** = *faire une crise de foie*.
25. **ill-tempered** = irritable.
30. **unlooked for** = unexpected, surprising.
32. **to break up** = to be in regression, to give way.

GRAMMAR & IDIOM

Irregular verbs :

to be	to go	to see
to begin	to grow	to show
to do	to knit	to sit
to draw	to make	to take

1. the Miss Will**ises**. § 42, *b*.
2. thirteen years **ago**. § 322, *c*, 1.
6. were circulated. § 205, *b*.
9. moved **in**. § 221, *c*.
11. **so** were. § 306, *b*.
13. was seen. § 205, *b*.
— the **whole** four. § 159, *a*, *c*.
14. was **ever** seen. § 318, *b*.
17. the **eldest**. § 77.

17. **used to** knit. § 209, *b*, 2.
23. to **grow** bilious = to **get** bilious. § 271, *d*, 1.
25. ill-tempered. § 59, *a*.
26. whatever. § 319.
27. anybody. § 157, *b*, 2.
28. they disapproved **of** : note the construction.
29. among **themselves**. § 118, *d*.
30. unlooked **for**. § 204, *c*.
31. phenomenon. § 41.
34. was **going to** be married. § 236, *a*.

EXERCISE

104. — *a*) 1. Pick out the forms in *ed* in § 1, grouping the *preterites* and *past participles* in two different columns. 2. Write in the *present* lines 18 (*they seemed...*) to 28 (*among themselves*). 3. Turn into the *present perfect* lines 2 (*they took a lease*) to 8 (*property*). 4. Turn into the active voice : lines 7-8 (*n° 25... property)*; 12-15 *(not a single... of hers)* 5. Give the reverse of : *ill-tempered; they moved in; gradually; he disapproved of smoking; four maiden ladies; thaw; religious; a single chair.*

b) Translate into English. 1. *La table était vieille, les chaises aussi.* 2. *Elle a décidé de s'installer à Londres, ses sœurs aussi.* 3. *Personne à Gordon Place n'a jamais approuvé ce mariage.* 4. *J'ai décidé de venir habiter Paris, quoi qu'il arrive.* 5. *Sa sœur s'est mariée il y a trois mois, la mienne il y a deux ans.*

c) 1. What is generally done in a house before a new tenant moves in? 2. What symptoms in the weather show that winter is over? 3. How does Dickens compare the four ladies to plants and nature when the end of winter is near? 4. How did ladies spend their days in Dickens's time? Is it the same nowadays? 5. When does a man take a lease of a house?

THEY GO

NOTES

2. **to court** = *courtiser*.
— **due** = with proper ceremony.
3. **frantic** = quite mad.
5. **fortunate** = who is privileged by fortune.
— **a fair** = a beautiful lady.
— **to solve** = to find the answer *(résoudre)*.
6. **to lessen** = to diminish.
10. **the row** = the inhabitants of the houses on the same side of the street.
14. **glass-coach** = closed vehicle with large windows *(coupé)*.
17. **neckerchief** = a sort of large tie *(foulard)*.
— **pumps** = elegant shoes for dancing or ceremonies *(escarpins)*.
18. **evidence** = information given by a person present.
20. **the intelligence** = the news.
22. **eventful** = which is marked by important events.
— **at length** = at last.
24. **a blind** = an opaque window curtain.
— **breathless** = with their breath suspended.
28. **up went the steps** = coaches had steps which were put down to enable passengers to get in, and put up after shutting the door.
— **bang went the door** = the door was shut noisily, or banged.
33. **Miss Willis** : only the eldest of several sisters is addressed

as Miss without her Christian name.
33. **well I never!** = *eh bien, vrai!*
— **to ejaculate** = to exclaim.
35. **did you ever!** = *est-ce qu'on aurait jamais cru!*
36. Nos 16, 17, 18 and 19 are all on the same side of the street.
37. **a spinster** = an unmarried lady.
38. **to portray** = to describe.
39. **he handed in** = he offered them his hand to get into the coach.
40. **to squeeze** = to press tightly.
41. **acute** = sharp, not very wide.
42. **forthwith** = immediately.
— **to proceed** = to move forward.
— **brisk** = quick.

Grammar & Idiom

Irregular verbs:

to come to drive to spread
to do to say to sweep
to drink to shake to think

4. **which** of the four. § 131, *b*.
5. the difficulty they experienced. § 133, *b*.
6. to less**en**. § 163, *c*.
7. we **are going to** marry. § 236, *a*.
10. the row shook **their** heads. § 120, *c*; 121.
12. declared the business **to be** very mysterious. § 226, *b*.
13. **one** fine morning. § 151, *b*.
14. drove **up**. § 309, *d*.
15. the Miss Willis**es'** door. § 51, *b*.
19. who **was sweeping**. § 208, *a*.
23. the row ... **themselves**. § 44, *b*.
24. breath**less**. § 58.
28. **up** went the steps, **off** went the first coach, etc., § 284, *b*.
30. the door **opened** again. § 215, *a*.
32. I thought **so**. § 116, *c*.
38. to join **in** : note the preposition.
41. squeezed **himself**. § 214, *c*.
43. had **itself** proceeded. § 118, *a*.

Exercise

105. — *a*) Explain the difference between the various *did* in lines 26 and 35, and the various *which* in lines 4, 15, and 41. 2. Find two examples of *that* omitted. 3. Explain : *card-table, tea-drinking, dress-gloves, house-maid, door-steps, street-door, 1st and 2nd floor blinds, glass-coach.* 4. Turn into the active voice : *The visits of Mr. Robinson were received* (1) — *The four... Mr. Robinson* (2) — *The difficulty... Miss Willis* (5) — *The subject... drinking* (9). 5. Turn into the passive voice : *Who shall... Gordon-Place* (38) — *Mr. Robinson... the other* (39).

b) Translate into English : 1. *Les quatre demoiselles Willis montent dans la voiture, Mr. Robinson aussi.* 2. *La bonne les regardait curieusement, les voisins aussi.* 3. *Je ne sais lequel de mes amis je préfère.* 4. *On discutait la nouvelle dans toutes les maisons de l'allée.* 5. *Toute la rue était à ses fenêtres.*

c) 1. Why did this marriage appear such an extraordinary phenomenon to the row? 2. Complete the two exclamations: *Well, I never* and *Did you ever* so as to make two full sentences. 3. Why did the row station themselves behind their blinds? and why behind their 1st and 2nd floor blinds? 4. Why do you think the spinster in line 37 thought the marriage ridiculous? 5. Study the various processes of Dickens's humour in this and the preceding passage; find examples when it depends on a picturesque description of people or things, or on the mere choice of epithets, or on the psychology of the characters, or on purely mechanical repetitions in the style.

Notes

1. **Genoux** = the name of Lady Slane's old French servant.
2. **to take a fancy to** = to like very much.
10. **even to** = *jusqu'à*.
14. **to tilt** = *incliner*.
15. **to re-settle** = to put back carefully.
16. **stringy** = thick like string.
18. **a strand** = *une mèche de cheveux*.
21. **lead** = a pencil is made of wood and of black or coloured lead.
23. **purpose** = use, intention.
— **to scratch** = *gratter*.
24. **craftsman** = *artisan*.
25. **to find fault with** = to find something wrong with.
— **to carry out** = to execute.
— **contraption** = arrangement, machine (slang).
27. **damper** = *clef de tirage*.
28. **he contrived to imply** = he managed to make people understand.
30. **nevertheless** = however.
31. **to put it right** = to make it satisfactory.
32. **to improve on a thoroughly bad job** = to make some very bad work better than it was.
34. **to be in a hurry** = *être pressé*.
35. **by way of comment** = *en guise de commentaire*.
37. **decay of craftsmanship** = disappearance of good craftsmen.
39. **trade-union men** = *ouvriers syndiqués*.
40. **to train** = to teach.
43. **had entered into the conspiracy** = *semblaient s'être donné le mot*.
44. **to greet** = to salute.
— **beaming smile** = bright smile. The moon beams when it gives a wide bright light.
45. **to hasten** = to hurry, to be quick.
46. **for** = in spite of *(malgré)*.
— **leisurely** = slow, not hurrying.
— **to pervade** = to fill.
47. **to proceed** = to move forward.

Grammar & Idiom

Irregular verbs :

to become to make to speak
to fall to put to spend
to find to say to stick
to have to see to take
to leave to show to wear

11. **most** respectable. § 80, *a*.
12. green **with** age. § 362.
14. he **would** tilt. § 209, *b*; 210.
15. his **hair** was grey. § 46.
17. this tilt**ing** of the hat. § 230, *d*.
20. **so** soft **a** lead. § 293, *b*.
21. for... making. § 230, *a*.
23. saw used. § 257, *c*.
23. any. § 157, *b*, 1.
— other **than**. § 88, *b*.
— scratching **his** head. § 121.
24. she quickly recognized. (position of the adverb). § 282, *b*.
27. **would** mutter. § 209, *b*; 210.
29. **had** the job been left to him. § 244, *d*.
30. nevertheless. § 365.
— he implied (that) a man... § 367, *a*.
37. **in** a low voice : note the use of the preposition.
40. workmen most **of whom**. § 129, *b*.
— he had trained **himself**. § 118, *a*.

Exercise

106. — *a*) 1. What nouns correspond to : *to weigh, to contrive, to speak, to appear, to manage, to improve, to hasten, to arrive.* 2. Explain the various *most* in lines 11 and 40. 3. Account for the use of the form in *ing* in lines 17 *(tilting)*, 21 *(making)*, 23 *(scratching)*, 27 *(examining)*, 44 *(beaming)*, *pervading* (46). 4. Account for the use

of *would* in lines 14, 27, 29, 42. 5. Turn lines 34 to 49 into the present.

b) Translate into English : 1. *J'ai peur qu'ils ne tombent de leurs échelles.* 2. *Mr. Gosheron se grattait la tête.* 3. *Lady Slane ne voyait jamais les ouvriers oisifs, les mains dans les poches, ou la pipe à la bouche.* 4. *Les domestiques de Mr. Brown étaient de vieux amis, dont la plupart l'avaient connu enfant.* 5. *Il portait son chapeau incliné en arrière.*

c) 1. What are the different parts of the face? 2. What may happen if you tilt your chair too far back? 3. Why did Genoux take a fancy to Mr. Gosheron? 4. How did Mr. Gosheron and the workmen show their respect to Lady Slane? 5. What do old workmen often think of younger ones?

MR. SMEETH, THE CASHIER

Notes

1. **way** = manner.
4. **merely** = simply, only.
8. **a trifle** = a little.
9. **clerkship** = position as a clerk.
— **to mean** something = to have an importance.
10. **a cashier** = *un caissier.*
— **a chief-clerk** = a head-clerk; he has several younger (or junior) clerks under him (cf. line 27.)
11. **a stool** = a seat without a back, symbolical of a clerk' position.
— **a hundred and fifty** = 150 pounds.
15. **wonder** = marvellous thing.
19. **to taste**; **to relish** = our tongue and palate taste our food; we relish the food that we like.
21. **thrill** = emotion.
23. **ledger** = *le grand livre.*
— **cash-book** = *le livre de caisse.*
24. **japanned** = varnished.
— **safe** = a strong steel box for money.
— **petty cash** = smaller coins of money.
27. **urchin** = a very small boy.
29. **a lance-corporal** = *un soldat de 1re classe.*
— **the orderly-room** = *le bureau de régiment.*

Grammar & Idiom

Irregular verbs:
to give to light to tell
to know to mean to wear

2. he entered the office. § 263.
3. **that** of his colleagues. § 141, *d.*
7. **since** he was. § 322, *a*; 233, *a.*
12. **a** year. § 102.
16. **he was told** ... § 204, *d.*
22. **unless** the day..., § 374, *a.*
28. **a** clerk, **a** lance-corporal; — but : office-boy. § 7, *a.*
— Twigg and Dersingham**'s** cashier = the cashier of the firm T. and D.
31. **for** the last ten years. § 322, *b.*

Exercise

107. — *a*) 1. Parse the various *that* (2, 3, 14). 2. Build 2 sentences with : *since* (conjunction of time), *for* (preposition of time) and *unless.* 3. Turn into the active voice : *at the bank, he was known and respected and told it was a fine day.* — *It was something to be tasted by the mind and relished.* 4. Explain the value of *to* in : *they came to earn their money* (4). *To occupy a safe stool was to have arrived* (11-12). *That boy still lived to mark the wonder of it* (15). *Going to the bank* (15). *Something to be tasted* (19). 5. Explain why *since* is used in line 7 and *for* in line 31 to express the French *depuis.* Would it be possible to interchange them?

b) Translate into English : 1. *Il était caporal au régiment de Londres.* 2. *Il avait été saute-ruisseau, comme Stanley.* 3. *Simple gamin il y avait quarante ans, il était maintenant caissier à la banque.* 4. *Être caissier dans la Cité signifiait encore quelque chose dans ce temps-là.* 5. *A la façon dont les employés de banque lui disaient : Bonjour, Mr. Smeeth, on sentait qu'il était quelqu'un.*

c) 1. What is an office-clerk? 2. What is the work of a cashier? 3. Do you think Mr. Smeeth's ambition very high? 4. What does the author mean when he says : "*somewhere at the back of his mind that little office-boy still lived*"? 5. What war is alluded to at the end of the passage?

GRAMMATICAL REVISION

PLACE AND MOTION. COMPOUND VERBS.

108 (§ 274; 334). — **Comment upon the formation and meaning of the following adverbs or prepositions :** lengthwise; before; Northwards; abroad; beside; upstairs; seawards; abed; homewards; everywhere.

109 (§ 339-354). — **Complete with one of these prepositions : at, to, in, into, over, above, through, or across :** 1. The lake glittered ... the sun ... the foot of the hill. 2. The workmen were going ... the mill ... their working-clothes. 3. He drew a line ... the page. 4. Iron is turned ... bars or made ... steel ... ironworks. 5. He arrived ... school early. 6. The aeroplane had been flying ... the town, and was now just ... our heads. 7. The rain was streaming ... the window-pane. 8. The stone sank ... the bottom of the sea. 9. This small village has grown ... a large industrial town. 10. He passed his hand ... his eyes. 11. He passed his fingers ... his hair. 12. They built a bridge ... the river. 13. He made his way ... the crowd. 14. There was a dark sky ... our heads, and the moon was slowly rising ... the trees.

110 (§ 281-283). — **Place the adverbs correctly :** 1. (*everywhere*) There are people fishing. 2. (*homewards*) The boats sailed with the tide. 3. (*inside*) Let us go and have a drink. 4. (*ashore*) They dragged the heavily-laden boat. 5. (*out*) Switch the light; put it ! 6. (*into the cupboard*) Mrs Smith put the fruit she had bought. 7. (*off*) My cap was blown by the wind. 8. (*outside the house*) We heard the wind howling in the trees. 9. (*downstairs*) He ran in his stockings. 10. (*at the dog*) The tramp threw the stick he had in his hand.

111 (§ 284). — **Change the position of the adverb so as to give more energy to the sentence :** 1. He ran *out.* 2. The lights came *up.* 3. The thief rushed *away.* 4. A chimney crashed *down,* 5. He spun

round, but could see nobody. 6. The crows flew *round and round* in great circles. 7. Mrs. Brown came *in* smiling. 8. The boy started *off* like a shot. 9. The dog ran *homewards* as soon as he was set free. 10. The cat crept *nearer and nearer*, and finally sprang on the mouse.

112 (§ 219-223). — **Build a sentence with each of the following verbs showing the difference in their meaning :** to stand, to stand *up*, to stand *off*, to stand *out* ; to sit, to sit *down*, to sit *out*, to sit *up* ; to lie, to lie *down* ; to get *out*, to get *up*; to take, to take *away*, to take *off*, to take *out*, to take *back*.

113 (§ 219-223). — **Complete with postpositions :** 1. The journalist began to note ... his observations. 2. I hung ... my hat on the hall stand. 3. The thief turned ... to see if anybody was following. 4. Sitting... late at night does not agree with me. 5. The wind has rooted ... the biggest oak of all. 6. The sun went ... and the moon came ... 7. I shall come ... home about tea-time. 8. The garden is fenced ... with tall hedges. 9. My friend hunted ... an old umbrella and lent it to me. 10. When will you come ... to England?

114 (§ 219-223). — **Translate into English, using postpositions :** 1. Il prit son chapeau, qui était sur une chaise, et le mit. 2. Écrivez cette phrase. 3. Ne vous retournez pas. 4. Mon père a veillé toute la nuit. 5. Je rentrerai bientôt. 6. Le capitaine était aux aguets. 7. Le malade s'assit sur son lit. 8. Le renard s'enfuit. 9. Emmenez cet enfant désobéissant; emmenez-le vite ! 10. Mes vêtements sont usés.

115 (§ 296, *e*). — **Complete with a suitable verb of motion :** 1. As I am not an athletic person, I cannot ... across the Channel, so I must either take a boat and ... across, or ... over in an aeroplane. 2. The wind could not ... out the signal lamp. 3. There was no wind and the fishermen had to ... their boat ashore. 4. The cat ... up the tree, but the bird ... away. 5. The motor-car ... up the hill at full speed.

116 (§ 296, *e*). — **Translate into English :** 1. Elle a traversé le Pas de Calais à la nage. 2. Le chat s'enfuit comme une flèche. 3. L'oiseau est entré par la fenêtre. 4. D'un coup de pied, il renversa la table. 5. Le journal fut emporté par le vent.

ESSAYS

1. — **A social event.** The lady in 19 Gordon Place writes to a friend to let her know what happened at the Miss Willises'.

2. — **A life of labour.** A friend of your father's, who has worked his way up to a good position, tells you the story of his life.

3. — **A colleague of Mr. Gosheron's.** You have seen workmen in your house, on some occasion or other. Describe one of them whom you remember particularly well; his craft; his appearance; how he talked and worked.

CHAPTER THE EIGHTH

MYSTERY AND ADVENTURE



THE STATUE OF PETER PAN IN KENSINGTON GARDENS.

I. — PETER'S ESCAPE

1.	i: *beef*	ə: *fur*	ɔ: *door*	ou *nose*	ɑ: *car*	u: *blue*
	beak	**turned**	**born**	**toad**	**bar**	**flew**
	leave	**thirsty**	**course**	**though**	**chance**	**tool**
	reason	**birthday**	**sawing**	**notice**	**garden**	**stoop**

2. **night**gown, **there**fore, **every**where, **moment.**
to es**cape**, be**wil**derment, to dis**cover**.

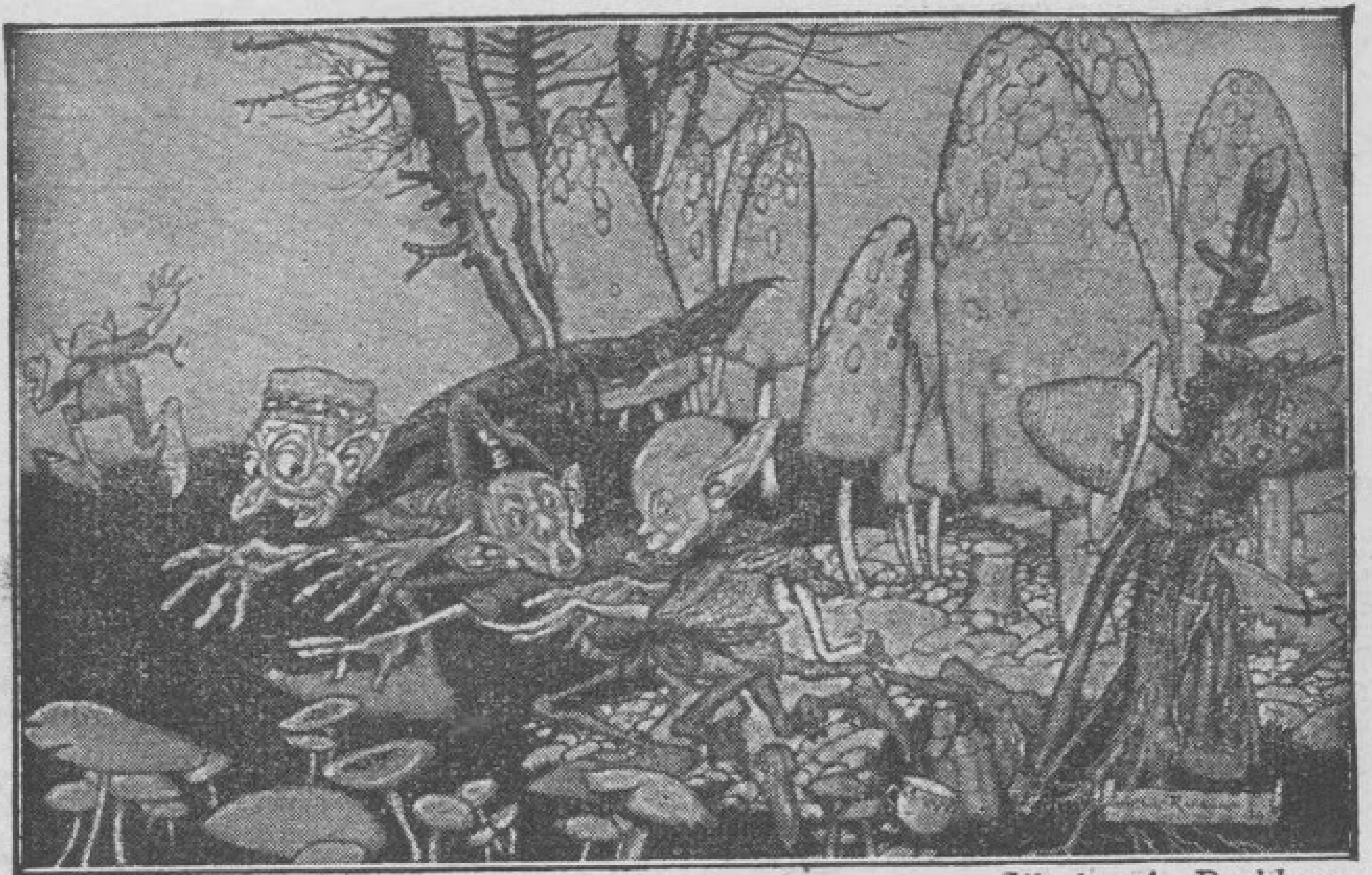
3. **Peter** ('pi:tə) **entirely** (in 'taiəli) **doubtless** ('dautlis)
uproar('ʌprɔ:) **slightest** ('slaitist) **Kensington** ('kenziŋtən)

(Kensington Gardens is a park in the West End of London, where young children are often taken to walk or play. A little river, called the Serpentine, crosses it and in the river there is a small island where live all the birds that become babies whenever a baby is wanted. One of them has become a baby-boy called Peter Pan. But Peter did not want to grow up...)



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His age is one week, and though he was born so long ago he has never had a birthday, nor is there the slightest chance of his ever having one. The reason is that he escaped from being a human when he was seven days old; he escaped by the window, which had no bars. Standing on the ledge he could see trees far away, which were doubtless the Kensington Gardens, and the moment he saw



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them he entirely forgot that he was now a little boy in a nightgown, and away he flew, right over the houses to the Gardens.

He saw that it must be past Lock-out Time, for there were a good many fairies about, all too busy to notice him; they were getting breakfast ready, milking their cows, drawing water, and so on, and the sight of the water-pails made him thirsty, so he flew over to the Round Pond to have a drink. He stooped and dipped his beak in the Pond; he thought it was his beak, but, of course, it was only his nose, and therefore very little water came up.

Then, to Peter's bewilderment, he discovered that every fairy he met fled from him. A band of workmen, who were sawing down a toadstool, rushed away, leaving their tools behind them. A milkmaid turned her pail upside down and hid in it. Soon the Gardens were in an uproar. Peter heard the Little People crying everywhere that there was a human in the Gardens after Lock-out Time, but he never thought for a moment that he was the human.

Sir James Barrie. *(The Little White Bird.)*

II. — A DARK INTERVIEW

1.

ɔ *not*	ou *nose*	ʌ *but*	ai *five*	ei *cake*	i: *beef*
lost	**toe**	**thum(b)**	**wise**	**faith**	**Peter**
fond	**most**	**ruffle**	**island**	**quake**	**believe**
Solomon	**suppose**	**huskily**	**politely**	**lady**	**meaning**

2. to **lis**ten, **des**perately, **tim**idly, to **hes**itate.
adven**ture**, to remem**ber**, to re**ply**, exactly.

3. **queer** (kwiə) **quietly** ('kwaiətli) **cruelly** ('kruəli)

(Much perplexed by all these accidents, Peter flies to the island to ask Solomon Caw, the chief and manager of the island, what is the matter with him and with all the Little People. Solomon explains to him what has happened.)

Solomon listened quietly to Peter's adventures, and then told him their true meaning.

" Look at your nightgown, if you don't believe me, " Solomon said; and with staring eyes Peter looked at his nightgown, and then at the sleeping birds. Not one of them wore anything.

" How many of your toes are thumbs ? " said Solomon a little cruelly and Peter saw, to his consternation, that all his toes were fingers. " Ruffle your feathers," said that grim old Solomon, and Peter tried most desperately hard to ruffle his feathers, but he had none. Then he rose up, quaking, and for the first time since he stood on the window ledge, he remembered a lady who had been very fond of him. " I think I shall go back to mother, " he said timidly.

" Good-bye," replied Solomon Caw with a queer look. But Peter hesitated. " Why don't you go ? " the old one asked politely.

" I suppose, " said Peter huskily, " I suppose I can still fly ? " You see, he had lost faith.

" Poor little half-and-half ! " said Solomon, who was not really hard-hearted, " you will never be able to fly again, not even on windy days. You must live here on the island always. "



Ill. by A. Rackham.
PETER AND SOLOMON CAW.

" Then I shan't be exactly a human ? " Peter asked.

" No. "

" Nor exactly a bird ? "

" No. "

" What shall I be ? "

" You will be a Betwixt-and-Between," Solomon said, and certainly he was a wise old fellow, for that is exactly how it turned out.

SIR JAMES BARRIE. *(The Little White Bird.)*

III. — MOTHER REVISITED

1.

æ *cat*	ei *cake*	ʌ *but*	ai *five*	ɛə *where*	ɔ *not*
sat	**rail**	**does**	**wide**	**hair**	**sock**
sad	**great**	**flutter**	**lying**	**wear**	**softly**
glad	**wavy**	**mother**	**alighted**	**there**	**hollow**

2. **lon**gingly, **plea**sant, **gar**ments, **in**stance.
a**sleep**, to en**joy**, to re**mem**ber, a**bout**, ad**ven**ture.

3. **clothes** (klouðz) **sure** (ʃuə) **drawer** (drɔ:ə)

(To please Peter, who now plays the flute for them when they dance, the fairies give him back the power to fly again. And one night, he decides to pay a visit to his mother.)

The window was wide open, just as he knew it would be, and in he fluttered, and there was his mother lying asleep. Peter alighted softly on the wooden rail at the foot of the bed and had a good look at her. She lay with her head on her hand, and the hollow in the pillow was like a nest lined with her brown wavy hair. He was very glad she was such a pretty mother.

But she looked sad, and he knew why she looked sad. One of her arms moved as if it wanted to go round something, and he knew what it wanted to go round.

" O mother ! " said Peter to himself, " if you just knew who is sitting on the rail at the foot of the bed ! "

But why does Peter sit so long on the rail; why does he not tell his mother that he has come back ?

I quite shrink from the truth, which is that he sat there in two minds. Sometimes he looked longingly at his mother, and sometimes he looked longingly at the window. Certainly it would be pleasant to be her boy again, but on the other hand, what times those had been in the Gardens! Was he so sure that he should enjoy wearing clothes again ? He popped off the bed and opened some drawers to have a



Ill. by A. Rackham.

look at his old garments. They were still there, but he could not remember how you put them on. The socks, for instance, were they worn on the hands or on the feet ? He was about to try one of them on his hands, when he had a great adventure.

SIR JAMES BARRIE. *(The Little White Bird.)*

PETER PAN

IV. — NO SECOND CHANCE

1.

e *bed*	i: *beef*	ɑ : *car*	iə *dear*	ou *nose*	ʌ *but*
said	**peep**	**cast**	**peer**	**spoke**	**lovely**
meant	**reach**	**ask**	**tear**	**moan**	**wonder**
breath	**creak**	**heart**	**hear**	**coaxing**	**comfortable**

2. to **me**ditate, to **he**sitate, **aw**fully, **wist**fully, **peace**fully.
to re**main**, to de**cide**, be**gin**ning, ad**ven**ture.

3. **solemnly** (ˈsɔləmli) **argue** (ˈɑ:gju:) **language** (ˈlæŋgwidʒ)

Perhaps the drawer had creaked; at any rate, his mother woke up, for he heard her say ' Peter, ' as if it was the most lovely word in the language. He remained sitting

on the floor and held his breath, wondering how she knew that he had come back. If she said 'Peter' again, he meant to cry 'Mother' and run to her. But she spoke no more, she made little moans only, and when he next peeped at her she was once more asleep, with tears on her face.

It made Peter very miserable. However, as she now seemed comfortable, he again cast looks at the window. You must not think that he meditated flying away and never coming back. He had quite decided to be his mother's boy, but hesitated about beginning to-night. He asked himself if he had not been hard-hearted to fly away without saying good-bye to Solomon. 'I should like awfully to sail in my boat just once more,' he said wistfully to his sleeping mother. He quite argued with her as if she could hear him. 'It would be so splendid to tell the birds of this adventure,' he said coaxingly. 'I promise to come back,' he said solemnly, and meant it, too.

And in the end, you know, he flew away.

(A long time after, Peter comes back to his mother for good because he has dreamt she was crying).

He flew straight to the window, which was always to be open for him. But the window was closed, and there were iron bars on it, and peering inside he saw his mother sleeping peacefully with her arm round another little boy.

Peter called, 'Mother! Mother!' but she heard him not; in vain he beat his little limbs against the iron bars. He had to fly back sobbing to the Gardens, and he never saw his dear again. What a glorious boy he had meant to be to her! Ah, Peter! we who have made the great mistake, how differently we should all act at the second chance. But Solomon was right — there is no second chance, not for most of us. When we reach the window it is Lock-out Time. The iron bars are up for life.

SIR JAMES BARRIE. *(The Little White Bird.)*

V. — WENDY'S FLIGHT WITH PETER

1.

ɑː *car*	ɔ *not*	ɔː *door*	əː *fur*	ʌ *but*	
star	**lot**	**ought**	**heard**	**fun**	**other**
laugh	**want**	**born**	**nursery**	**none**	**lovely**
depart	**swallow**	**awful**	**mermaid**	**jump**	**among**

2. **breath**lessly, **some**where, **per**fectly.
surprised, to be**come**, to re**spect**.

3. **Wendy** ('wendi) **blithely** ('blaiðli) **Cinderella** (sində'relə)

(So Peter has gone back to live in the Gardens, but he obscurely regrets not being a real boy. He is always attracted by nursery windows and every little child in London receives his visit some evening in its life. So it is that, one night, he flies in at the window of Wendy Darling's nursery, and gets into conversation with her.)

WENDY. How old are you, Peter?

PETER *(blithely)*. I don't know, but quite young, Wendy. I ran away when I was born.

WENDY. Ran away, why?

PETER. Because I heard father and mother talking of what I was to be when I became a man. I want always to be a little boy and to have fun; so I ran away to Kensington Gardens and lived a long time among the fairies.

WENDY *(with great eyes)*. You know fairies, Peter!

PETER *(surprised that this should be a recommendation)*. Yes, but they are nearly all dead now. You see, Wendy, when the first baby laughed for the first time, the laugh broke into a thousand pieces and they all went skipping about, and that was the beginning of fairies. And now when every new baby is born its first laugh becomes a fairy. So there ought to be one fairy for every boy or girl.

WENDY *(breathlessly)*. Ought to be? Isn't there?

PETER. Oh! no. Children know such a lot now. Soon they don't believe in fairies, and every time a child says: I don't believe in fairies, there is a fairy somewhere that falls down dead. *(He skips about heartlessly).*

WENDY. Poor things! But Peter, why did you come to our nursery window?

PETER. To try to hear stories. None of us knows any stories.

WENDY. How perfectly awful!

PETER. Do you know why swallows build in the eaves of houses? It is to listen to the stories. Wendy, your mother was telling you such a lovely story.

WENDY. Which story was it?

PETER. About the prince, and he couldn't find the lady who wore the glass slipper.

WENDY. That was Cinderella. Peter, he found her and they were happy ever after.

PETER. I am glad. *(They have worked their way along the floor close to each other, but he now jumps up).*

WENDY. Where are you going?

PETER *(already on his way to the window).* To tell the other boys.

WENDY. Don't go, Peter. I know lots of stories The stories I could tell to the boys!

PETER *(gleaming).* Come on! We'll fly!

WENDY. Fly? You can fly!

PETER. Wendy, come with me.

WENDY. Oh dear, I mustn't. Think of mother! Besides, I can't fly.

PETER. I'll teach you.

WENDY. How lovely to fly!

PETER. I'll teach you how to jump on the wind's back and then away we go. Wendy, when you are sleeping in your silly bed you might be flying about with me, saying funny things to the stars. There are mermaids, Wendy, with long tails. *(She just succeeds in remaining on the nursery floor).* Wendy, how we should all respect you!

SIR JAMES BARRIE. *(Peter Pan.)*

VI. — WENDY'S RETURN HOME

1.

e *bed*	ou *nose*	u: *blue*	ɔ *not*	i: *beef*	ɔ: *door*
let	won't	who	adopt	need	soar
send	lonely	soon	office	keep	before
already	suppose	school	solemn	mean	always

2. pass**ionately**, to **shiv**er, **cer**tainly.
ob**li**gingly, to pre**tend**, to pur**sue**, to for**get**, mag**na**nimously.

(Of course, Wendy has agreed to depart with Peter, to the Never-Land. But after many adventures there, she decides to go back to her mother, in spite of Peter's efforts to keep her with him as 'his mother.' Mrs. Darling is so glad to see Wendy again and so sorry to see Peter lonely that she offers to adopt him.)

MRS. DARLING *(from the window).* Peter, where are you? Let me adopt you.

PETER. Would you send me to school?

MRS. DARLING *(obligingly).* Yes.

PETER. And then to an office?

MRS. DARLING. I suppose so.

PETER. Soon I should be a man?

MRS. DARLING. Very soon.

PETER *(passionately).* I don't want to go to school and learn solemn things. No one is going to catch me, lady, and make me a man. I want always to be a little boy and to have fun.

(So perhaps he thinks, but it is his greatest pretend.)

MRS. DARLING *(shivering every time Wendy pursues him in the air).* Where are you to live, Peter?

PETER. In the house we built for Wendy.

WENDY. You will be rather lonely in the evenings, Peter.

PETER. I shall have Tink.

WENDY *(flying up to the window).* Mother, may I go?

MRS. DARLING *(gripping her for ever).* Certainly not. I have got you home again, and I mean to keep you.

WENDY. But he does so need a mother.

MRS. DARLING. So do you, my love.

PETER. Oh, all right.

MRS. DARLING *(magnanimously).* But, Peter, I shall let her go to you once a year for a week to do your spring cleaning.

WENDY. Peter, you won't forget me, will you, before spring-cleaning time comes ? *(There is no answer, for he is already soaring high.)*

SIR JAMES BARRIE. *(Peter Pan.)*

PETER PAN

VII. — WENDY'S GUILT

1.

aiə	ɔ *not*	i *sit*	ə: *fur*	ju: *tube*	ei *cake*
fire	**drop**	**still**	**girl**	**knew**	**pain**
iron	**frock**	**miss**	**turn**	**useless**	**wait**
entirely	**forgotten**	**guilty**	**sternly**	**pursue**	**strange**

2. **yesterday, notice, difference, chiefly.**
exactly, to reply, to expect.

3. **staring** ('stɛəriŋ) **fascinating** ('fæsineitiŋ)
huddled ('hʌdld) **apologetically** (əpɔlə'dʒetikəli)

(The year after, Wendy goes back to Peter for a week as her mother had promised.)

Wendy was pained to find that the past year was but as yesterday to Peter; it had seemed such a long year of waiting to her. But he was exactly as fascinating as ever, and they had a lovely spring-cleaning in the little house. Next year he did not come to her. She waited in a new frock, but he never came. He came the next spring-

cleaning; and the strange thing was that he never knew he had missed a year. That was the last time the girl Wendy ever saw him.

(For Wendy is growing up. For years Peter does not come, and Wendy gets married and then has a little daughter, Jane. One night, she is in the nursery, talking to Jane, when she suddenly hears Peter's 'crow'.)

The window blew open as of old, and Peter dropped on the floor.

He was exactly the same as ever, and Wendy saw at once that he still had all his first teeth.

He was a little boy and she was grown up. She huddled by the fire not daring to move, helpless and guilty, a big woman.

'Hallo, Wendy,' he said, not noticing any difference, for he was thinking chiefly of himself; and in the dim light her white dress might have been the night-gown in which he had seen her first.

'Hallo, Peter,' she replied faintly, squeezing herself as small as possible. 'Are you expecting me to fly away with you ?'

'Of course, that is why I have come.' He added a little sternly, 'Have you forgotten that this is spring-cleaning time ?' She knew it was useless to say that he had let many spring-cleaning times pass.

'I can't come,' she said apologetically, 'I have forgotten how to fly.'

'I'll soon teach you again.'

'I will turn up the light,' she said, 'and then you can see for yourself.'

For almost the only time in his life that I know of, Peter was afraid. 'Don't turn up the light,' he cried.

But she turned up the light, and Peter saw. He gave a cry of pain and drew back sharply.

SIR JAMES BARRIE. *(Peter and Wendy.)*

VIII. — WENDY'S SUBSTITUTE

1.

au *cow*	ou *nose*	u *put*	iː *beef*	ɔ *not*	r
bow	**woke**	**room**	**need**	**sob**	**crying**
found	**post**	**could**	**recede**	**watch**	**crowing**
round	**crow**	**woman**	**easiest**	**promise**	**growing**

2. **ecstasy** ('ekstəsi) **sighed** (said) **interested** ('intristid)

'What is it ?' he cried again.

'I am old, Peter. I am ever so much more than twenty. I grew up long ago.'

'You promised not to!'

'I couldn't help it. I am a married woman, Peter!'

'No, you're not.'

'Yes, and the little girl in the bed is my baby.'

'No, she's not.'

But he supposed she was; and he sat down on the floor and sobbed.

Soon, his sobs woke Jane. She sat up in bed and was interested at once.

'Boy!' she said, 'why are you crying?'

Peter rose and bowed to her and she bowed to him from the bed.

'Hallo,' he said.

'Hallo,' said Jane.

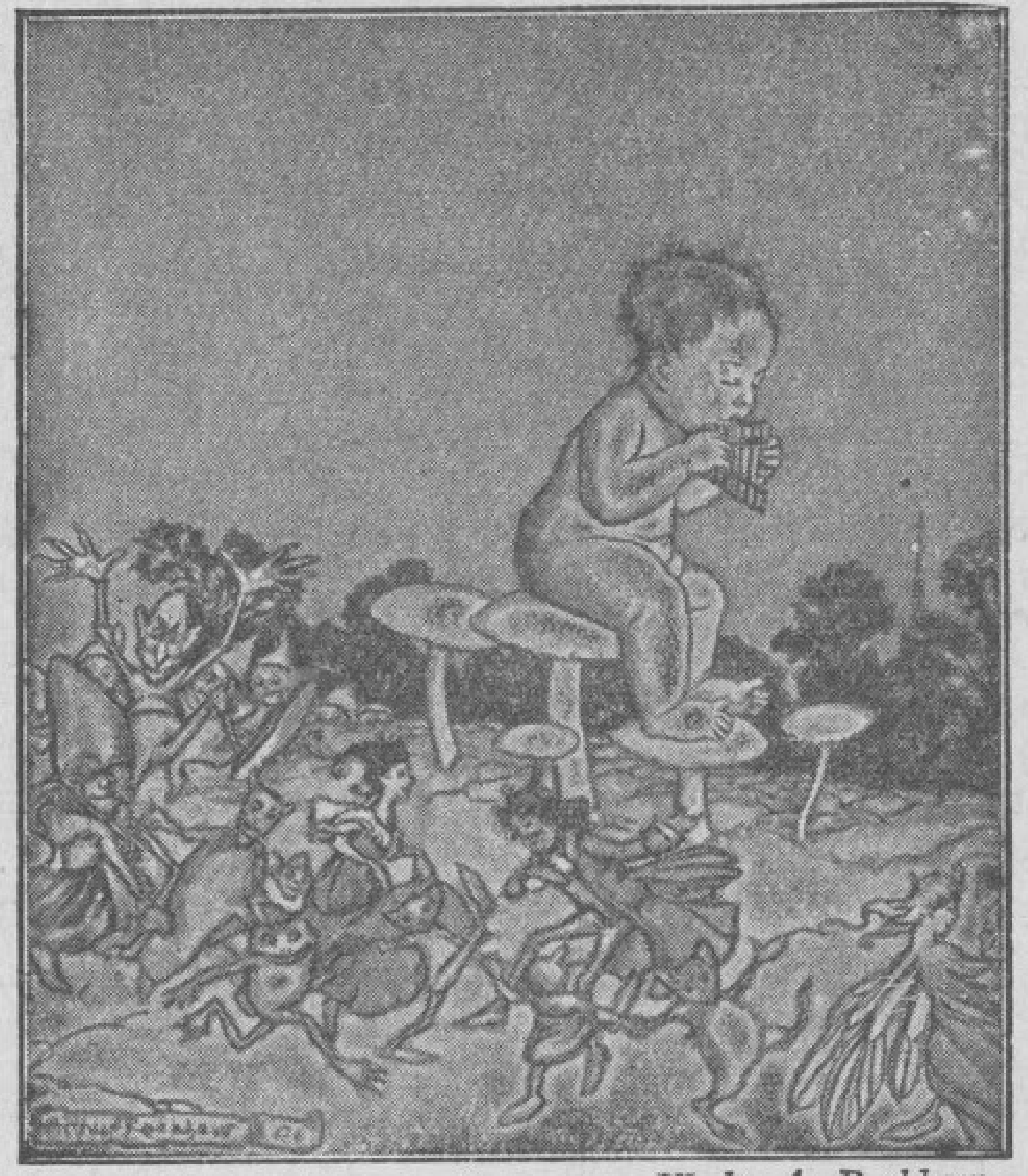
'My name is Peter Pan,' he told her.

'Yes, I know.'

'I came back to my mother,' he explained, 'to take her to the Never-Land.'

'Yes, I know,' Jane said; 'I have been waiting for you!'

When Wendy returned she found Peter sitting on the bed-post crowing gloriously, while Jane in her nighty was flying round the room in solemn ecstasy.



Ill. by A. Rackham.

'She is my mother,' Peter explained.

'He does do need a mother,' Jane said.

'Good-bye,' said Peter to Wendy; and he rose in the air and the shameless Jane rose with him; it was already her easiest way of moving about.

Wendy rushed to the window.

'No, no,' she cried.

'It is just for spring-cleaning time,' Jane said; 'he wants me always to do his spring-cleaning.'

'If only I could go with you!' Wendy sighed.

'You see you can't fly;' said Jane.

Of course in the end, Wendy let them fly away together. Our last glimpse of her shows her at the window, watching them receding into the sky until they were as small as stars.

SIR JAMES BARRIE. *(Peter and Wendy.)*

I. — FIRST APPEARANCE

1. | ʌ *but* | ei *cake* | ou *nose* | iə *dear* | *final* id | *final* t |
|---|---|---|---|---|---|
| **front** | **great** | **ghost** | **really** | **ragged** | **looked** |
| **pulse** | **strange** | **groan** | **nearer** | **insulted** | **polished** |
| **recover** | **awaken** | **grossly** | **career** | **sounded** | **vanished** |

2. **aspect, manacles, minister, lubricator, violent, figure, attitude.**
to **retire, exactly,** to **continue, distinctly,** to **insist,** to **emit, accordingly,** to **determine.**
interrupted, conversation, supernatural.

3. **calm** (kɑ:m) **united** (ju'naitid) **realize** ('riəlaiz)
phial ('faiəl) **purpose** ('pə:pəs) **curious** ('kjuəriəs)
gyves (dʒaivz) **feverish** ('fi:vriʃ) **wainscoting** ('weinskətiŋ)

(Mr. Hiram B. Otis, an American diplomat, has decided to come and live in England. His family consists of his wife, his eldest son, Washington, a sweet little girl of 15, *called Virginia, and two boy-twins who are always getting into mischief.*

The house they have decided to buy, which is called Canterville Chase, is said to be haunted by the ghost of one of the Canterville ancestors; but Mr. Otis and his family, being good Americans, are not afraid of the ghost : they rather wait for him with great curiosity. One night, he makes his first appearance.)

The day had been warm and sunny; and, in the evening, the whole family went out for a drive. They did not return till nine o'clock, when they had a light supper. The conversation in no way turned upon ghosts, and no mention was made of the supernatural. At eleven o'clock the family retired, and by half-past all the lights were out. Some time after, Mr. Otis was awakened by a curious noise in the corridor, outside his room. It sounded like the clank of metal, and seemed to be coming nearer every moment. He got up at once, struck a match, and looked at the time. It was exactly one o'clock. He was quite calm, and felt his pulse, which was not at all

feverish. The strange noise still continued, and with it he heard distinctly the sound of footsteps. He put on his slippers, took a small phial out of his dressing-case, and opened the door. Right in front of him he saw, in the moonlight, an old man of terrible aspect. His eyes were as red as burning coals; long grey hair fell over his shoulders; his garments were soiled and ragged, and from his wrists and ankles hung heavy manacles and rusty gyves.

" My dear sir," said Mr. Otis, " I really must insist on your oiling those chains, and have brought you for that purpose a small bottle of the Tammany Rising Sun Lubricator. I shall leave it here, for you, by the bed-room candle." With these words the United States Minister laid the bottle down on a marble table, and, closing his door, retired to rest.

For a moment the Canterville ghost stood quite motionless with natural indignation; then, dashing the bottle violently upon the polished floor, he fled down the corridor, uttering hollow groans, and emitting a ghastly green light. Just, however, as he reached the top of the great oak staircase, a door was flung open, two little white-robed figures appeared, and a large pillow whizzed past his head! There was no time to be lost, so he vanished through the wainscoting, and the house became quite quiet.

On reaching a small secret chamber in the left wing, he leaned up against a moonbeam to recover his breath, and began to try and realize his position. Never, in a brilliant and uninterrupted career of three hundred years, had he been so grossly insulted.

Besides, no ghosts in history had ever been treated in this manner. Accordingly, he determined to have vengeance, and remained till daylight in an attitude of deep thought.

OSCAR WILDE. *(The Canterville Ghost.)*

II. — THE GHOST'S SECOND VISIT

1.

ɑ: *car*	ə: *fur*	ju: *tube*	ou *nose*	i: *beef*	u: *blue*
alarm	turn	new	gross	leave	two
armour	stir	you	ghost	peal	roof
laughter	church	suit	total	reach	through
darkness	determine	acute	demoniac	shriek	shooter

2. suddenly, agony, pellet, accuracy, practice, celebrated, minister, excellent, remedy, pavement, to hesitate.
to detach, to discharge, to attain, accordance, extremely, extinguishing, to recover, to approach, to consent, to resolve, attempt, to distress, to annoy, materialism, success, expression, appearance, to become.
Californian, indigestion, preparation, agitation, phosphorescent, overpowered.

3.

knee (ni:)	**bottle** ('bɔtl)	**etiquette** (eti'ket)
glare (glɛə)	**violent** ('vaiələnt)	**revolver** (ri'vɔlvə)
echo ('ekou)	**tincture** ('tiŋktʃə)	**accuracy** ('ækjurəsi)
fury ('fjuəri)	**United** (ju:'naitid)	**Washington** ('Wɔʃiŋtən)

The second appearance of the ghost was on Sunday night. Shortly after they had gone to bed they were suddenly alarmed by a fearful crash in the hall. Rushing downstairs, they found that a large suit of old armour had become detached from its stand, and had fallen on the stone floor, while, seated in a high-backed chair, was the Canterville ghost rubbing his knees with an expression of acute agony on his face.

The twins, having brought their pea-shooters with them, at once discharged two pellets on him, with that accuracy of aim which can only be attained by long and careful practice on a writing-master, while the United States Minister covered him with his revolver, and called upon him, in accordance with Californian etiquette, to hold up his hands! The ghost started up with a wild shriek of

rage, and swept through them like a mist, extinguishing Washington Otis's candle as he passed, and so leaving them all in total darkness. On reaching the top of the staircase he recovered himself and determined to give his celebrated peal of demoniac laughter. The old vaulted roof rang and rang again, but hardly had the fearful echo died away when a door opened, and Mrs. Otis came out in a light blue dressing-gown. " I am afraid you are far from well," she said, "and have brought you a bottle of Dr. Dobell's tincture. If it is indigestion, you will find it a most excellent remedy." The ghost glared at her in fury, and began at once to make preparations for turning himself into a large black dog. The sound of approaching footsteps, however, made him hesitate; so he contented himself with becoming faintly phosphorescent, and vanished with a deep church-yard groan, just as the twins had come up to him.

On reaching his room he entirely broke down, and became a prey to the most violent agitation. The vulgarity of the twins, and the gross materialism of Mrs. Otis, were naturally extremely annoying, but what really distressed him most was, that he had been unable to wear the suit of mail. He had hoped that even modern Americans would be thrilled by the sight of a Spectre In Armour. Besides, it was his own suit. Yet when he had put it on, he had been completely overpowered by its weight and had fallen heavily on the stone pavement.

For some days after this he was extremely ill, and hardly stirred out of his room at all. However, by taking great care of himself, he recovered and resolved to make a third attempt to frighten the United States Minister and his family.

OSCAR WILDE. *(The Canterville Ghost.)*

III. — ANOTHER FAILURE

1.

ai *five*	ɑ : *car*	ou *nose*	ei *cake*	*final* l	*final* tʃə
writhe	**carven**	**fold**	**gaze**	**tremb**le.	**pic**ture
Titan	**scarlet**	**whole**	**haste**	**chuck**le	**pos**ture
winding	**laugh**ter	**scroll**	**swathed**.	**grapp**le	**fea**ture
privacy	**blanched**	**bony**	**safe**ty	**horr**ible	**tinc**ture

2. **pass**age, **horr**or, **terr**or, **mo**tionless, **mon**strous, **bur**nished, **gar**ment, **char**acter, **cal**endar, **nat**urally, **terr**ibly, **corr**idor, **fev**erish, **fear**ful, **at**titude, **plac**ard.
fan**tas**tic, e**ter**nal, a**part**ment, to as**sert**, to de**ter**mine, to as**sum**e, re**cum**bent, out**wit**ted, an**tique**, gro**tesque**.

3. **grisly** ('grizli) **piteous** ('pitiəs) **spectre** ('spektə)
shroud (ʃraud) **hideous** ('hidiəs) **falchion** ('fɔːltʃən)

When he reached the corner of the passage that led to Washington's room, he paused there for a moment, the wind blowing the long grey locks about his head, and twisting into grotesque and fantastic folds the nameless horror of the dead man's shroud. Then the clock struck the quarter, and he felt the time was come. He chuckled to himself and turned the corner; but no sooner had he done so, than, with a piteous wail of terror, he fell back, and hid his blanched face in his long, bony hands. Right in front of him was standing a horrible spectre, motionless as a carven image, and monstrous as a madman's dream! Its head was bald and burnished; its face round, and fat, and white; and hideous laughter seemed to have writhed its features into an eternal grin. From the eyes streamed rays of scarlet light, the mouth was a wild well of fire, and a hideous garment, like to his own, swathed with its silent snows the Titan form. On its breast was a placard with strange writing in antique characters, some scroll of shame it seemed, some record of wild sins, some awful calendar of crime, and with its right hand, it bore aloft a falchion of gleaming steel.

Never having seen a ghost before, he naturally was terribly frightened, and he fled back to his room, tripping up in his long winding-sheet as he sped down the corridor. Once in the privacy of his own apartment, he flung himself down on a small pallet-bed, and hid his face under the clothes. After a time, however, the brave old Canterville spirit asserted itself, and he determined to go and speak to the other ghost as soon as it was daylight. Accordingly, just as the dawn was touching the hills with silver, he returned towards the spot where he had first laid eyes on the grisly phantom, feeling that, after all, two ghosts were better than one, and that, by the aid of his new friend, he might safely grapple with the twins. On reaching the spot, however, a terrible sight met his gaze. Something had evidently happened to the spectre, for the light had entirely faded from its hollow eyes, the gleaming falchion had fallen from its hand, and it was leaning up against the wall in a strained and uncomfortable attitude. He rushed forward and seized it in his arms, when, to his horror, the head slipped off and rolled on the floor, the body assumed a recumbent posture, and he found himself clasping a white dimity bed-curtain, with a sweeping-brush, a kitchen-cleaver, and a hollow turnip lying at his feet! Unable to understand this curious transformation, he clutched the placard with feverish haste, and there, in the grey morning light, he read these fearful words : —

THE OTIS GHOST
THE ONLIE TRUE AND ORIGINALE SPOOK
BEWARE OF YE IMITATIONS
ALL OTHERS ARE COUNTERFEITE.

The whole thing flashed across him. He had been tricked, foiled, and outwitted.

OSCAR WILDE. *(The Canterville Ghost)*

IV. — VIRGINIA SEES THE GHOST

1.

ɔ *not*	iː *beef*	əː *fur*	ʌ *but*	ai *five*	e *bed*
lock	key	girl	ruff	try	head
sorry	reason	first	wonder	wife	death
properly	leaning	church	brother	arrive	clever
astonishment	extreme	absurd	comfort	surprise	immense

2. attitude, pity, footfall, melancholy, lonely, beautiful.
to determine, to behave, to annoy, to address, to exist.

3. **Eton** (ˈiːtn) **wicked** (ˈwikid) **ventured** (ˈventʃəd)
idea (aiˈdiə) **merely** (ˈmiəli) **Virginia** (vəˈdʒiniə)
aware (əˈwɛə) **starched** (stɑːtʃt) **petulantly** (ˈpetjuːləntli)

(The ghost, made very weak and tired by his disappointment, keeps to his room for several days, thinking over some new device of vengeance. One day, he forgets to shut his door, and Virginia, happening to run past his room, looks in to see if it is the maid who is in there.)

To her immense surprise, it was the Canterville ghost himself! He was sitting by the window; his head was leaning on his hand, and his whole attitude was one of extreme depression. Little Virginia, whose first idea had been to run away and lock herself in her room, was filled with pity, and determined to try and comfort him. So light was her footfall and so deep his melancholy, that he was not aware of her presence till she spoke to him.

" I am so sorry for you, " she said, " but my brothers are going back to Eton to-morrow, and then, if you behave yourself, no one will annoy you. "

" It is absurd asking me to behave myself," he answered, looking round in astonishment at the little girl who had ventured to address him, " quite absurd. I must rattle my chains, and groan through keyholes, and walk about at night, if that is what you mean. It is my only reason for existing. "

" It is no reason at all for existing, and you know you have been very wicked. Mrs. Umney told us, the first day we arrived here, that you had killed your wife. "

" Well, I quite admit it," said the Ghost petulantly. " My wife was very plain, never had my ruffs properly starched, and knew nothing about cookery; and I don't think it was very nice of her brothers to starve me to death, though I did kill her. I am so lonely and so unhappy, and I really don't know what to do. I want to go to sleep and I cannot. " " That's quite absurd! You have merely to go to bed and blow the candle. It is very difficult sometimes to keep awake, especially at church, but there is no difficulty at all about sleeping. Why, even babies know how to do that, and they are not very clever. "

" I have not slept for three hundred years, " he said sadly, and Virginia's beautiful blue eyes opened in wonder; " for three hundred years I have not slept and I am so tired. "

OSCAR WILDE. *(The Canterville Ghost.)*

THE CANTERVILLE GHOST

V. — BRAVE LITTLE VIRGINIA!

1.

ei *cake*		ɔː *door*	ʌ *but*	əː *fur*	
fade	faint	wall	love	stir	mercy
grace	strange	portal	dusky	burn	firmly
great	angel	falter	mutter	word	murmur
grave	chamber	always	shudder	earth	absurd

2. to tremble, dreamy, hemlock, crystal, yesterday, moment, silence, empty.
to-morrow, to forget, to forgive, afraid, across.

3. **yew** (juː) **withered** (ˈwiðəd) **beautiful** (ˈbjuːtəful)
giant (ˈdʒaiənt) **whispered** (ˈwispəd) **nightingale** (ˈnaitiŋgeil)

Virginia grew quite grave, and her little lips trembled like rose-leaves. She came towards him, and kneeling down at his side, looked up into his old withered face.

"Poor, poor Ghost," she murmured; "have you no place where you can sleep ?"

"Far away beyond the pine-woods," he answered in a low dreamy voice, "there is a little garden. There the grass grows long and deep, there are the great white stars of the hemlock flower, there the nightingale sings all night long. All night long he sings, and the cold crystal moon looks down, and the yew-tree spreads out its giant arms over the sleepers."

Virginia's eyes grew dim with tears, and she hid her face in her hands.

"You mean the Garden of Death," she whispered.

"Yes, Death. Death must be so beautiful. To lie in the soft brown earth, with the grasses waving above one's head, and listen to silence. To have no yesterday, and no to-morrow. To forget time, to forgive life, to be at peace. You can help me. You can open for me the portals of Death's house, for Love is always with you, and Love is stronger than Death is."

Virginia trembled, a cold shudder ran through her, and for a moment there was silence. Suddenly she stood up, very pale, and with a strange light in her eyes. "I am not afraid," she said firmly, "and I will ask the Angel of Death to have mercy on you."

He rose from his seat with a faint cry of joy, and taking her hand bent over it with old-fashioned grace and kissed it. His fingers were as cold as ice, and his lips burned like fire, but Virginia did not falter as he led her across the dusky room.

At the end of the room he stopped, and muttered some words she could not understand. She opened her eyes, and saw the wall slowly fading away like a mist, and a great black cavern in front of her. A bitter cold wind swept round them, and she felt something pulling at her dress. "Quick, quick," cried the Ghost, "or it will be too late," and in a moment, the wainscoting had closed behind them, and the Tapestry Chamber was empty.

OSCAR WILDE. (*The Canterville Ghost.*)

THE CANTERVILLE GHOST

VI. — PEACE TO THE GHOST !

1.

ʌ *but*	u: *blue*	ju: *tube*	u *put*	ou *nose*	ɔ: *door*
jug	**flew**	**mute**	**full**	**float**	**floor**
rusty	**boom**	music	**pull**	**mould**	**gaunt**
thunder	**whose**	illumine	**room**	**stroke**	water
studded	**foolish**	beautiful	**shook**	dis**close**	vaulted

2. dining-room, **mid**night, **dread**ful, **stair**case, **cask**et, **sudd**en, **mu**sic, **pan**el, **fam**ily, **se**rious, **an**grily, **cor**ridor, **fi**nally, **hin**ges, **ti**ny, **skel**eton, **flesh**less, **ev**idently, **tren**cher, **si**lently, **ter**rible, **trag**edy.
to be**gin**, im**me**diately, un**earth**ly, to dis**close**, a**maze**ment, for**giv**en.

3. **ewer** ('ju:ə) **shrill** (ʃril) **papa** (pə'pɑ:) **tower** ('tauə) **secret** ('si:krit) **wicked** ('wikid) **jewel** ('dʒu:əl) **thunder** ('θʌndə) **quietly** ('kwaiətli)

(In the evening, Virginia is missed and is nowhere to be found. Mr. Otis is about to telegraph for a detective to come to anterville Chase when she suddenly reappears.)

Just as they were passing out of the dining-room, midnight began to boom from the clock-tower, and when the last stroke sounded they heard a crash and a sudden shrill cry; a dreadful peal of thunder shook the house, a strain of unearthly music floated through the air, a panel at the top of the staircase flew back with a loud noise, and out on the landing, looking very pale and white, with a little casket in her hand, stepped Virginia. In a moment they had all rushed up to her.

"Good Heavens! child, where have you been ?"

said Mr. Otis rather angrily, thinking that she had been playing some foolish trick upon them. "We have been riding all over the country looking for you, and your mother has been frightened to death. You must never play these practical jokes any more."

"Papa," said Virginia quietly, "I have been with the Ghost. He is dead and you must come and see him. He had been very wicked, but he was really sorry for all that he had done, and he gave me this box of beautiful jewels before he died."

The whole family gazed at her in mute amazement, but she was quite grave and serious; and, turning round, she led them down a narrow secret corridor. Finally, they came to a great oak door, studded with rusty nails. When Virginia touched it, it swung back on its heavy hinges, and they found themselves in a little low room, with a vaulted ceiling, and one tiny grated window. In the wall was a great iron ring, and chained to it was a gaunt skeleton, that was stretched out at full length on the stone floor, and seemed to be trying to grasp with its long fleshless fingers an old-fashioned trencher and ewer, that were placed just out of its reach. The jug had evidently been once filled with water as it was covered inside with green mould. There was nothing on the trencher but a pile of dust. Virginia knelt down beside the skeleton, and, folding her little hands together, began to pray silently, while the rest of the party looked on in wonder at the terrible tragedy whose secret was now disclosed to them.

"God has forgiven him," said Virginia gravely, as she rose to her feet, and a beautiful light seemed to illumine her face.

(Three days after, the Canterville Ghost was solemnly buried in the presence of his descendants, and Canterville Chase was never again haunted by the spirit of any wicked Canterville ancestor.)

OSCAR WILDE. *(The Canterville Ghost.)*

I. — DANGEROUS GAMES

1.

i: *beef*	e *bed*	ʌ *but*	ɑ: *car*	ai *five*	æ *cat*
leap	**head**	**tough**	**last**	**dive**	**clash**
beat	**heather**	**rough**	**past**	**side**	**crack**
teach	**already**	**brother**	**start**	**sight**	**haggard**

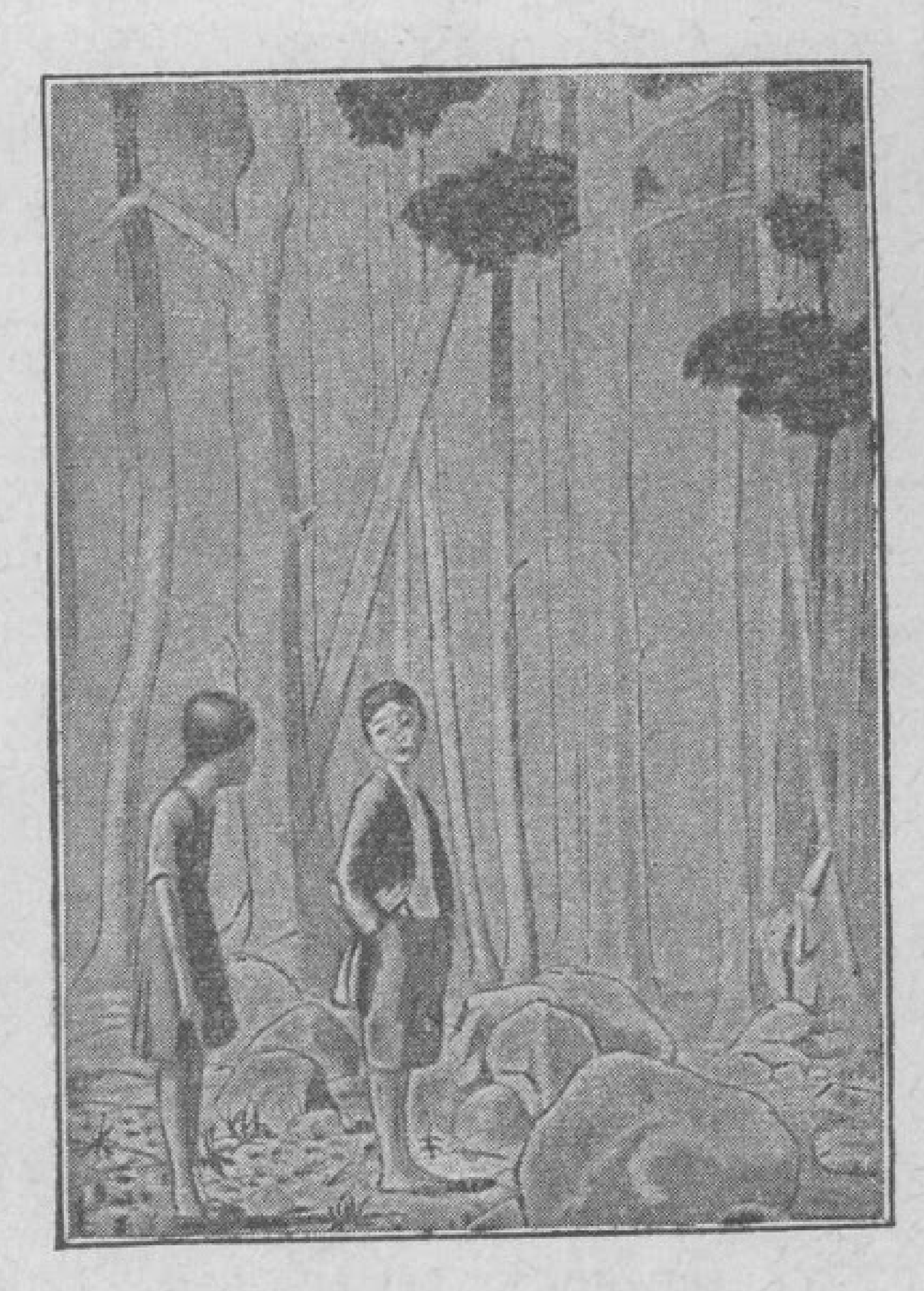
2. **dis**tance, **prac**tice, to **no**tice, to **cum**ber, **dis**tant, **sky**line, **black**berry, **sis**ter, **al**most, **moun**tain.
ahead, with**out**, be**hind**, al**ready**, a**gain**.
to disap**pear**.

3. **Leprecaun** ('leprikɔ:n) **Seumas** ('ʃeiməs) **Brigid** ('bridʒid).

(Seumas and Brigid Beg are two little Irish children who, one day, as they wander about the woods, meet a Leprecaun.

A Leprecaun is one of the "little people" of Irish popular belief, something like a gnome. His ambition is to fill with gold a crock (or pot) with which to pay his ransom if he is ever caught by a human.

This Leprecaun suspects the children's mother of having stolen his crock of gold; so he gets into conversation about games in order to try and kidnap them and keep them as hostages in his underground dwelling.)



SEUMAS AND BRIGID SEE A LEPRECAUN IN THE WOOD.



LEAP-FROG WITH THE LEPRECAUN.

" I'll teach you all these games, " said the Leprecaun, " and I'll teach you how to play Knifey, and Hole-and-taw, and Horneys and Robbers. "

" Leap-frog is the best one to start with, so I'll teach it to you at once. Let you bend down like this, Breedeen, and you bend down like that a good distance away, Seumas. Now I jump over Breedeen's back like this, and then I run ahead again and I bend down. Now, Breedeen, you jump over your brother, and then you jump over me, and run a good bit on and bend down again. Now, Seumas, it's your turn; you jump over me and then over your sister, and then you run on and bend down again and I jump. "

" This is a fine game, sir, " said Seumas.

" It is, a vic vig, — keep in your head, " said the Leprecaun. " That's a good jump, you couldn't beat that jump, Seumas."

" I can jump better than Brigid already, " replied Seumas, " and I'll jump as well as you do when I get more practice — keep in your head, sir. "

Almost without noticing it they had passed through the edge of the wood, and were playing into a rough field which was cumbered with big, grey rocks. It was the very last field in sight, and behind it the rough, heather-packed mountain sloped distantly away to the skyline. There was a raggedy blackberry hedge all round the field, and there were long, tough, haggard-looking plants growing in clumps here and there. Near a corner of this field there was a broad, low tree, and as they played they came near and nearer to it. The Leprecaun gave a back very close to the tree. Seumas ran and jumped and slid down a hole at the side of the tree. Then Brigid ran and jumped and slid down the same hole.

" Dear me ! " said Brigid, and she flashed out of sight.

The Leprecaun cracked his fingers and rubbed one leg against the other, and then he also dived into the hole and disappeared from view.

JAMES STEPHENS. *(The Crock of Gold.)*



II. — THE LEPRECAUNS' HOUSE

1.

æ *cat*	**ei** *cake*	**i:** *beef*	**ʌ** *but*	**ɛə** *where*	**ai** *five*
wax	strange	seat	duck	care	slide
slant	apron	ease	bucket	pare	quite
fashion	chamber	uneven	enough	aware	twice

2. to hollow, to hammer, to measure.
immediately, to disturb, perpetually, conveniently, direction, to accustom, obscurity, according, to discover.
unexpectedly.

3. **worth** (wə:θ) **knee** (ni:) **leather** ('leðə)

When the children leaped into the hole at the foot of the tree they found themselves sliding down a dark, narrow slant which dropped them softly enough into a little room. This room was hollowed out immediately under the tree, and great care had been taken not to disturb any of the roots which ran here and there through the chamber in the strangest criss-cross, twisted fashion. To get across such a place one had to walk round, and jump over and duck under perpetually. After the clear air outside this place was very dark to the children's eyes, so that they could not see anything for a few minutes, but after a little time their eyes became accustomed to the semi-obscurity and they were able to see quite well. The first things they became aware of were six small men who were seated on low roots. They were all dressed in tight green clothes and little leathern aprons, and they wore tall green hats which wobbled when they moved. They were all busily engaged making shoes. One was drawing out wax ends on his knee, another was softening pieces of leather in a bucket of water, with a piece of curved bone, another was paring down a heel with a short broad-bladed knife, and another was hammering wooden pegs into a sole. He had all the pegs in his mouth, which gave him a wide-



THE LEPRECAUNS
AND THEIR CROCK OF GOLD.



faced, jolly expression, and according as a peg was wanted he blew it into his hand, hit it twice with his hammer, and then he blew another peg, and he always blew the peg with the right end uppermost, and never had to hit more than twice. He was a person well worth watching. The children had slid down so unexpectedly that they almost forgot their good manners, but as soon as Seumas Beg discovered that he was really in a room he removed his cap and stood up.

" God be with all here," said he.

One of the Leprecauns, who had a grey, puckered face and a thin fringe of grey whisker very far under his chin, then spoke.

" Come over here, Seumas Beg, " said he, " and I'll measure you for a pair of shoes. Put your foot up on that root. "

The boy did so, and the Leprecaun took the measure of his foot with a wooden rule.

" Now, Brigid Beg, show me your foot," and he measured her also. " They'll be ready for you in the morning. "

JAMES STEPHENS. *(The Crock of Gold.)*

III. — CONVERSATION

1.

ʌ *but*	u: *blue*	u *put*	ou *nose*	ɔ *not*	dʒ *jack*
grudge	**fool**	**full**	**fo(l)k**	**crock**	**dodge**
money	**root**	**took**	**gold**	**want**	**bridge**
country	**shoe**	**bush**	**clothes**	**proper**	**grudge**

2. to **capture**, to **ransom**, to **practise**, to **notice**.
to **reply**, **together**, **disgrace**, to **escape**, to **continue**.

" Do you never do anything else but make shoes, sir ? " said Seumas.

" We do not," replied the Leprecaun, " except when we want new clothes, and then we have to make them, but we grudge every minute spent making anything else except shoes, because that is the proper work for a Leprecaun. In the night time we go about the country into people's houses and we clip little pieces off their money, and so, bit by bit, we get a crock of gold together, because, do you see, a Leprecaun has to have a crock of gold so that if he's captured by men folk he may be able to ransom himself. But that seldom happens, because it's a great disgrace altogether to be captured by a man, and we've practised so long dodging among the roots here that we can easily get away from them. Of course, now and again we are caught; but men are fools, and we always escape without having to pay the ransom at all. We wear green clothes because it's the colour of the grass and the leaves, and when we sit down under a bush or lie in the grass they just walk by without noticing us."

" Will you let me see your crock of gold ? " said Seumas.

The Leprecaun looked at him fixedly for a moment.

" Do you like griddle bread and milk ? " said he.

" I like it well," Seumas answered.

" Then you had better have some, " and the Leprecaun took a piece of griddle bread from the shelf and filled two saucers with milk.

While the children were eating the Leprecaun asked them many questions.

" What time do you get up in the morning ? "

" Seven o'clock, " replied Seumas.

" And what do you have for breakfast ? "

" Stirabout and milk, " he replied.

" It's good food, " said the Leprecaun. " What do you have for dinner ? "

" Potatoes and milk, " said Seumas.

" It's not bad at all, " said the Leprecaun. " And what do you have for supper ? "

Brigid answered this time because her brother's mouth was full.

" Bread and milk, sir, " said she.

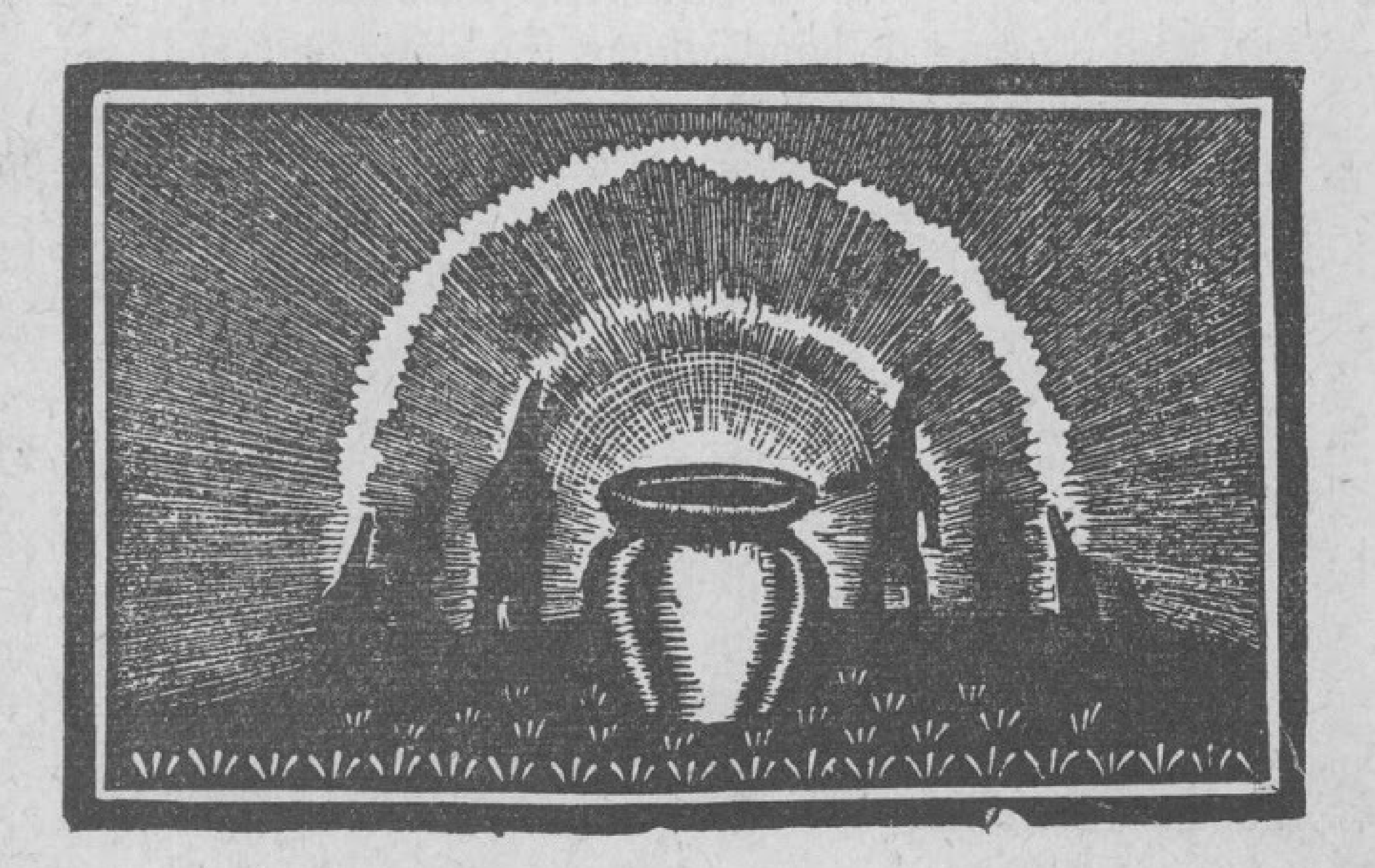
" There's nothing better, " said the Leprecaun.

" And then we go to bed, " continued Brigid.

" Why wouldn't you ? " said the Leprecaun.

(At this point, the mother knocks and takes away the two children, who are very sorry to leave the Leprecauns.)

JAMES STEPHENS. *(The Crock of Gold.)*



Stress correctly : nightingale, bewilderment, desperately, distant, to meditate, to remain, exactly, to forget, respect, mermaid, adventure, passionately, apologetically, interested, disgrace, to accustom, minister, to determine, immediately, attitude.

Read aloud, then write in ordinary spelling : grʌdʒ, tu:l, ′fæʃən, ′hɔlou, kwiə, breθ, ′swɔlou, ′aiən, fouk, nju:, ′heðə, bɔ:n, jʌŋ, goust, hɑ:t, fʌn, ′ʃivə, ri′ci:d, greit.

Read aloud with the correct sentence stress :

No ghost in history had ever been treated in this manner.

' I suppose I can still fly ? '

' Oh ! dear ! I mustn't. Think of mother ! Besides, I can't fly. '

PETER'S ESCAPE

NOTES

2. **birthday** = the anniversary of a person's birth.
— **slightest** = smallest.
6. **ledge** = *rebord.*
7. **Kensington Gardens** = a park in the West End of London where young children are often taken out for walks.
11. **lock-out time** = the time when the Gardens are closed, or locked, at night.
12. **about** = here and there.
14. **a pail** = *un seau.*
15. **the Round Pond** = a large pond *(bassin)* in Kensington Gardens where children often sail their small boats.
16. **to stoop** = to bend down.
— **to dip** = to plunge.
— **beak** = bill.
19. **bewilderment** = stupefaction, immense surprise.
20. **to flee** = to run away.
21. **a toadstool** = *un gros champignon vénéneux.*
24. **in an uproar** = in a tumult.
— **the little people** = fairies and elves, etc...

GRAMMAR & IDIOM

Irregular verbs :

to come	to get	to meet
to draw	to hear	to saw
to flee	to hide	to see
to fly	to leave	to stand
to forget	to make	to think

Passim : verbal forms in *ing.*

1. he **was** born, from : to be born = *naître*; he **is** born = *il naît*; he **was** born = *il naquit, il est né.*
— ago. § 322, *c*, 1.
2. nor. § 365.
2. is there. § 244, *b.*
3. ever. § 318, *b.*
— having. § 230, *e.*
4. he **was**. § 175, *b.*
6. he **could** see. § 185.
8. in **a** nightgown. § 7, *b.*
9. **away** he flew. § 244, *c.*
12. a good many = a great many. § 147.
21. sawing **down**, § 221, *e.*
23. **hid** in it. § 215, *b.*
24. heard... cry**ing**. § 257, *b.*

EXERCISE

117. — *a)* 1. Turn into the simple form : *They were getting breakfast ready, milking their cow, drawing water and so on.* 2. Turn into the

present the last paragraph, from line 19 to the end. 3. Explain the forms in *ing: having* (3), *being* (4), *standing* (5), *getting* (13), *crying* (24). 4. Re-write the constructions with *that*, omitting *that* as often as possible. 5. Replace and parse *that* whenever omitted.

b) Translate into English : 1. *Il n'y a pas la moindre chance qu'il apprenne jamais l'anglais.* 2. *Elle est née le premier janvier, elle aura sept ans le jour de l'an.* 3. *Quand un oiseau a soif, il trempe le bec dans l'eau, et l'eau lui monte dans le bec.* 4. *Debout sur le pas de la porte, je voyais les bûcherons abattre des arbres.* 5. *Une fillette en chemise de nuit jouait à la poupée bien qu'il dût être passé l'heure du lit.*

c) 1. What is wonderful in Peter's means of escaping from home ? 2. In what part of London do you think that Peter's parents lived ? 3. What was Peter's mistake in drinking ? what should he have done ? 4. Do fairies like to mix much with human beings ? What passages in the text make you think so ? 5. What difference do you find between the fairies in this tale and the fairies in French tales such as Cinderella ?

A DARK INTERVIEW

Notes

4. **staring eyes** = eyes round with surprise.
9. **to ruffle** = *hérisser.*
10. **grim** = sinister-looking.
12. **to quake** = to tremble.
15. **queer** = strange.
18. **huskily** = in a raucous, voice.
19. **faith** = confidence *(foi).*
29. **betwixt** = between.
30. **wise** = full of experience.
31. **to turn out** = to happen in the end.

Grammar & Idiom

Irregular verbs :

I can	to rise	to stand
to fly	to say	to tell
to go	to see	to think
to lose	to sleep	to wear

Passim : interrogative and negative forms.

1. to listen **to**. 4. to look **at**. § 262.
5. **not** one... **anything**. § 157, *b*, 1.
9. that. § 140.
11. none. § 158.
16. the old **one**. § 66, *c*.
21. will be able. § 181.
22. again. § 321. *a*.

Exercise

118. — *a*) 1. Turn into the affirmative : *Not one of them wore anything. — He had none.* — 2. Reverse the meaning of : *All his toes were fingers. — Look at your nightgown. — Peter looked at his nightgown. — I think I shall go back.* 3. Account for the use or omission of *the* in : *Peter's adventures* (1) — *the sleeping birds* (5) — *the window ledge* (12) — *faith* (19) — *on windy days* (22) *the island* (22). 4. Turn into the passive : *Solomon told him their true meaning. Not one of them wore anything.* 5. Turn into reported speech : line 3 (*Look... said*) — line 14 (*I think... timidly*) — line 16 to 17 (*why... politely*) — line 18 to 19 (*I suppose... fly*) — lines 20 to 23 (*Poor... always*) — line 29 (*you... said.*)

b) Translate into English : 1. *Je ne pourrai jamais plus voler, pensait Peter tristement, et je ne serai ni humain ni oiseau.* 2. *Salomon le regarda d'un drôle de regard, car il savait que pas un de ses doigts de pied ne pouvait rien tenir.* 3. *Pourquoi n'essayez-vous pas de voler ? — parce que je n'ai ni ailes ni plumes.* 4. *Il se souvint de sa maman et eut envie de retourner chez elle, mais il hésitait encore à partir.* 5. *Il n'a pas pu hérisser ses plumes, car il n'en avait pas.*

c) 1. Why does Peter remember his mother only when he finds he has no feathers ? 2. Why does he express his desire to go back to her timidly ? 3. Explain how Peter is a *half-and-half* and a *betwixt-and-between.* 4. When does Solomon seem hard-hearted ? 5. Why was it unfortunate for Peter to be a *half-and-half ?*

MOTHER REVISITED

Notes

2. **to flutter** = to fly irregularly.
3. **to alight** = to descend, to come to ground again.
— **wooden rail** = the bars of wood making the bedstead.
5. **the hollow** = *le creux.*
6. **to line** = to cover the surface inside.
15. **to shrink from** = to be afraid of.
16. **in two minds** = hesitating between two decisions; cf. to decide = to make up one's mind.
17. **longingly** = with great desire.
19. **on the other hand** = *d'autre part.*
21. **to pop off** = to jump off quickly.
— **drawers** = *tiroirs.*
22. **garments** = clothes.

Grammar & Idiom

Irregular verbs :

to go	to put	to sit
to know	to say	to tell
to lie	to shrink	to wear

2. **in** he fluttered. § 244, *e*.
2. **there** was his mother. § 311, *d*.
10. what... round. § 336.
20. wearing. § 258, *b*.
24. were they worn. § 205, *b*.
25. **about to** try. § 236, *a*.

Exercise

119. — *a*) 1. Find two examples of the conjunction *that* omitted. 2. Turn into the immediate future : *Peter alights on the foot of the bed — He opened some drawers — I try on my new dress — They went to bed.* 3. Group in two columns (adverbs or prepositions) : *in* (2), *on* (3), *at* (4), *round* (9, 10), *back* (14), *from* (15), *off* (21), *on* (23, 24). 4. Turn into the present : lines 1 to 12; lines 18 to the end. 5. Find four words formed like : *softly, asleep, wooden, wavy, truth.*

b) Translate into English : 1. *Porte-t-on les jupes longues ou courtes cette année ?* 2. *Je ne savais pas que vous aviez une si grande maison.* 3. *Quelle aventure pour Peter, et que d'histoires il aura à raconter à Salomon Caw !* 4. *Je suis bien sûre que j'aurais plaisir à avoir un si gentil petit garçon !* 5. *Il serait difficile à un bébé ordinaire de se poser sur le lit de sa maman.*

c) 1. Why did Peter's mother look so sad? 2. What did her arm want to go round? How does Peter know? 3. Why does Peter want to try on his old garments? 4. What are the two opposite feelings that make him hesitate to wake his mother? 5. Why does the author *shrink from the truth*, in line 15?

NO SECOND CHANCE

Notes

1. **to creak** = *grincer*.
— **at any rate** = in any case *(en tout cas)*.
7. **a moan** = a little cry of pain or sorrow.
8. **to peep** = to look furtively.
— **tears** = *larmes*.
11. **to cast looks** = to look.
12. **to meditate** = to have the intention of.
17. **awfully** = terribly, very much.
18. **wistfully** = with an expression of pensive desire.
— **to argue** = to discuss, to give arguments in a discussion.
20. **coaxingly** = with flattering tenderness.
25. **to peer** = to make an effort to see.
29. **to sob** = *sangloter*.

Grammar & Idiom

Irregular verbs :

to beat	to hold	to see
to begin	to know	to sleep
to cast	to make	to speak
to come	to mean	to tell
to fly	to run	to think
to hear	to say	to wake

Passim : exclamatory phrases.
2. he **heard** her say. § 257, *a*.
3. the **most... in**. § 84, *a*.
3. sitt**ing**. § 228, *c*.
7. no more. § 331.
8. asleep. § 274, *c*.
12. he meditated fly**ing**. § 258, *a*.
17. once. § 100, *a*.
19-20. to tell... **of**. § 272, *f*, 3.
23. was... to be. § 175, *d*.
25. he **saw**... sleep**ing**. § 257, *b*.
27. heard him not. § 211, *a*; 212, *d*.
33. was right. § 175, *c*.

Exercise

120. — *a*) 1. Group in two columns the forms in *ed* (preterites and past participles). 2. Account for the use of the infinitives : *say* (2), *run* (6), *think* (12), *fly* (15), *sail* (17), *hear* (19), *tell* (19), *come* (21), *be* (23), *fly* (29), *be* (31), *act* (32), and group them according to their use. 3. Turn into the present lines 1-21. 4. Turn into the possessive case : *the last chance of Peter — the sad face of his sleeping mother — the presence of another little boy — the desperate sobs of poor little Peter Pan.* 5. Give the reverse of : *sleep — to-night — she spoke no more — hard-hearted — inside — the most lovely word in the language — she seemed comfortable — he again cast looks at the window — she woke up.*

b) Translate into English : 1. *Elle avait oublié que Peter devait revenir un jour.* 2. *Ne croyez pas que sa mère avait le cœur dur, mais elle ne l'entendait pas battre des mains contre la fenêtre fermée.* 3. *Entendez-vous sangloter le pauvre Peter Pan?* 4. *Je ne l'ai pas vu entrer.*

5. *Vous avez raison ; quand nous avons fait une erreur, il nous faut supporter ses conséquences.*

c) 1. Why does Peter speak *coaxingly* in line 20? 2. What is responsible for Peter's final separation from his mother? 3. Explain the symbolic meaning of the last two sentences. 4. Can you remember an instance when you would have liked to have a second chance, and act differently? 5. What seems to you characteristic of youth in Peter's behaviour?

WENDY'S FLIGHT

Notes

2. **blithely** = in a gay, light manner.
7. **to have fun** = to amuse oneself.
13. **to skip** = to dance from foot to foot; cf. a skipping-rope = *une corde à sauter.*
18. **such a lot** = so many things.
21. **heartlessly** = in a heartless, indifferent manner.
22. **poor things** = poor creatures.
26. **awful** = bad, horrid.
27. **eaves** = *le rebord du toit.*
42. **gleaming** = pleased, bright.
— **come on** = come along with me *(allons, viens)*.
52. **a mermaid** = a fairy creature, half woman, half fish *(sirène)*.

Grammar & Idiom

Irregular verbs :

to break	to go	to see
to build	to hear	to sleep
to come	to know	to teach
to fall	I ought to	to tell
to find	to run	to think
to fly	to say	to wear

Passim : exclamatory phrases.
6. **when** I **became** a man. § 235, *a*.
10. that this **should** be. § 237, *c*.
13. they all went. § 159, *b*.
15. **is** born : cf. note page 211, line 1.
— its. § 28.
16. **there** ought **to be**. § 175, *a*.
24. none... **any**. § 157, *b*, 1.
30. which. § 131, *b*.
35. to work one's way along. § 296, *d*.
46. I can't. § 185.
48. **how** lovely. § 298, *b*.
49. teach **how to**. § 259.
51. you might. § 180, *d*.
53. to succeed **in**. § 267.

Exercise

121. — *a*) 1. Turn lines 1-8 into reported speech (*Wendy asked... Peter answered blithely that...*) 2. Compare the use of *to be* in lines 1 *(how old are you)*, 3 *(I was born)*, 6 *(I was to be)*, 15 *(is born)*, 16 *(to be)* with the corresponding construction in French and explain the difference. 3. Give equivalents for : *none of us knows any stories — lots of stories — I can't fly — you are sleeping.* 4. What is the meaning of *about* in lines 14, 21, 31 and 51? 5. Explain why it is impossible to turn the following verbs into the progressive form; *I heard* (5), *the laugh broke* (13), *falls down dead* (21), *swallows build* (27).

b) Translate into English : 1. *Quand j'avais cinq ans, je disais que je serais marin quand je serais grand.* 2. *Il devrait y avoir plus de fées qu'il n'y en a, mais personne ne croit plus aux fées.* 3. *Quand vous saurez nager, nous traverserons la Serpentine jusqu'à l'île où vivent les oiseaux.*

4. *Les canards essayèrent d'apprendre à nager à Peter Pan; ils ne réussirent qu'à lui faire attraper un rhume.* 5. *Au lieu de rester à dormir au lit le matin, tu pourrais venir avec moi écouter chanter les oiseaux.*

c) Can you find in your childish experiences an example of a pleasant mysterious event that ceased when you said *I don't believe in it?* 2. Would you have liked to remain always a little child? why? 3. Peter is fond of stories; are you? do you know an Eastern legend that illustrates the love of men for stories? 4. What reason do you think brought Wendy to go away with Peter? 5. Lay the correct emphasis in lines 9 *(You know fairies, Peter)* 16 *(there ought to be)*, 30 *(which story?)*, 40 *(I know lots of stories)*, 43 *(Fly! you can fly!)*, 47-48 *(I'll... to fly)*.

WENDY'S RETURN

Notes

10. **solemn** = serious.
13. **a pretend** = a lie to himself; cf. to pretend = *faire semblant.*
14. **to shiver** = to tremble.
— **to pursue** = to chase.
19. **Tink** = one of Peter's fairy friends in the Never-Land, of whom Wendy was jealous.
21. **to grip** = to seize firmly.
23. **to need** = to want.
31. **to soar** = to fly straight up; cf. *essor* in French.

Grammar & Idiom

Irregular verbs:

to build, to catch, to come, to do, to fly, to forget, to get, to go, to keep, to learn, to let, to make, to mean, to send, to think

2. let me adopt you. § 171, *d*; 189, *c*.
6. I suppose **so**. § 116, *c*.
10. is going to. § 236, *a*.
15. **are** you **to** live. § 175, *d*.
20. may I go. § 186, *a*.
21. for ever. § 318, *a*.
22. I have **got** you. § 271, *b*.
23. he **does** need. § 211, *a*; 212, *a*.
24. so do you. § 306, *b*.
27. once **a** year. § 102.
29. will you. § 307, *c*.
30. before... comes. § 238, *a*.

Exercise

122. — *a*) 1. Comment upon the meaning of *to do* in: *I don't want* (9), *he does* (23), *so do you* (24). 2. Give the reverse of: *You won't forget me, will you? — There is no answer, for he is already soaring high.* 3. Explain the meaning of *so* in: *I suppose so* (6), *he does so need* (23), *so do you* (24). 4. Express differently: *may I go* (20), *I shall let her go* (26). 5. Turn into reported speech in the past: lines 9 to 16 *(Peter said that he... Mrs. Darling asked... Peter answered...)*.

b) Translate into English: 1. *Maman est-ce que je peux aller avec elle? elle va s'ennuyer toute seule.* 2. *Peter ne veut pas travailler. — Jean non plus. — Il veut toujours s'amuser. — Jean aussi.* 3. *Tu n'oublieras pas d'apprendre ta leçon, n'est-ce pas?* 4. *J'ai tellement besoin de Wendy pour faire mes grands nettoyages, vous la laisserez venir, n'est-ce pas?* 5. *Wendy est pensionnaire et revient une fois par mois chez elle.*

c) 1. Can you point out an instance when Peter does not speak as a real child would? 2. What mistake has Mrs. Darling made in lines 1 to 8? 3. Does Peter really need a mother? What makes you think so? 4. Contrast Peter's and Wendy's characters. 5. Was Mrs. Darling only a selfish mother when she gripped Wendy for ever?

WENDY'S GUILT

Notes

3. **fascinating** = very charming.
6. **a frock** = a girl's dress.
8. **to miss** = to let pass.
10. **to drop** = to fall down lightly.
14. **to huddle** = *se blottir.*
15. **to dare** = *oser.*
— **helpless** = capable of nothing for herself or others.
— **guilty** ≠ innocent.
17. **Hallo!** = familiar greeting when you meet somebody.
18. **dim** ≠ bright.
21. **faintly** = weakly, feebly.
— **to squeeze** = to press tightly.
25. **sternly** = severely.
28. **apologetically** = with an air of offering apologies or excuses.
36. **to draw back** = to move back.

Grammar & Idiom

Irregular verbs:

to blow, to come, to draw, to find, to fly, to forget, to grow, to know, to let, to see, to teach, to think

Passim: ever, never; § 318, *c*; 320, *b*.

1. but. § 377, *e*.
5. next year. § 15; cf. f. 6: **the** next spring-cleaning.
10. blew open. § 296, *c*.
13. he still had. § 283, *c*.
15. **by** the fire. § 346.
17. **not** noticing. § 195.
19. might have been. § 182, 4.
27. **let**... pass. § 189, *c*.
29. **how to** fly. § 259.
31. **I will** turn up. § 211, *b*; 212, *b*.
33. **that** I know **of.** § 336.

Exercise

123. — *a*) 1. Explain *but* in lines 1 and 3. 2. Parse the various *that*. 3. Give equivalents for: *He never knew. — That was the last time Wendy ever saw him. — Not noticing any difference.* 4. Turn into the simple conjugation: *He was thinking of himself* (18). — *Are you expecting me to fly away?* (22) 5. Turn lines 5 to 9 into the future.

b) Translate into English: 1. *Le vent a ouvert la porte.* 2. *La dernière fois que je l'ai vue, c'est il y a deux ans; elle paraissait aussi jeune que jamais; je ne l'ai jamais revue depuis.* 3. *Il a laissé passer bien des années et manqué bien des occasions.* 4. *Je vous rapprendrai à jouer au bridge si vous l'avez oublié.* 5. *Est-ce que Peter attend que je parte avec lui? — Oui, il dit que c'est pour cela qu'il est venu.*

c) 1. Explain the full meaning of: *the girl Wendy* (8) and *a big woman* (15). 2. Would the *girl* Wendy have noticed Peter still had his first

teeth? 3. Why did Wendy feel *helpless and guilty* (15)? 4. How did Wendy know that it was useless to remind Peter that he had let many Spring-cleanings pass? 5. Why did Peter give a cry of pain (35)?

WENDY'S SUBSTITUTE

Notes

5. **I couldn't help it** = I could do nothing to stop it.
10. **to sob** = *sangloter.*
14. **to bow** = to salute.
25. **to crow** = to give little cries of joy as babies often do.
— **nighty** = night-dress.
30. **shameless** = impudent.
32. **to rush** = to run quickly.
39. **our last glimpse** = the last time we see her.
— **to watch** = to look attentively.
40. **to recede** = to disappear, to go away gradually.

Grammar & Idiom

Irregular verbs:

to come	to know	to show
to find	to let	to sit
to fly	to rise	to take
to go	to say	to tell
to grow	to see	to wake

2. ever so much. § 318, *c.*
3. long **ago.** § 322, *c.*
6. **no, you're not**; 8. **no, she's not**: note the elliptic form.
11. she sat **up.** § 221, *d.*
22. I have been waiting. § 233, *c.*
24. sitting. § 228, *c.*
28. does do need: a double emphatic form, peculiar to Jane! § 211, *a.*
39. watching... reced**ing.** § 257, *b.*

Exercise

124. — *a*) 1. Write the contractions in full. 2. Turn into the simple conjugation the progressive forms in lines 13, 22, and 25. 3. Complete the elliptic phrases in lines 4, 6, 8, 9, 19 and 22. 4. Account for the use or omission of *to* in the following infinitives: *help* (5), *to take* (20), *need* (28), *to do* (35), *go* (36), *fly* (37). 5. What nouns correspond to the following verbs: *to promise, to grow, to marry, to suppose, to sob, to bow, to know, to fly, to explain, to need, to move, to see.*

b) Translate into English: 1. *Non, je ne peux pas, je suis trop vieux. — Mais non! — Je ne suis plus assez fort. — Mais si!* 2. *Pourquoi Jeanne pleure-t-elle? elle m'avait promis de ne pas pleurer.* 3. *Vous avez bien besoin d'une bonne montre, voilà une heure que je vous attends.* 4. *Pierre veut que je fasse toujours ses devoirs.* 5. *Il y a longtemps que Peter Pan est né, mais il n'a jamais grandi, il a encore sept ans.*

c) 1. How could Jane know that the strange visitor was Peter Pan? 2. What do you think of Jane's: *he does do need a mother*? 3. Why does Wendy sigh, line 36? 4. What must Wendy's thoughts have been when Jane answered: *you see, you can't fly* (37)? 5. What is meant by the young child's power of flying contrasted with the grown-up's incapacity of doing so?

Notes

2. **to go for a drive** = *faire une promenade en voiture.* cf. to go for a walk.
4. **in no way** = never, not at all.
9. **clank** = metallic sound.
12. **pulse** = the doctor feels a patient's pulse to know if he has a temperature.
15. **a phial** = a small bottle.
— **a dressing-case** = a case for toilet-things.
19. **soiled** = dirty.
— **wrists, ankles** = joints in the arms and legs.
20. **manacles, gyves** = the chains worn by prisoners.
23. **Rising Sun Lubricator**, a trade mark for a sort of oil.
30. **fled**, from to flee = to run away.
31. **to utter** = to speak, to bring out a sound.
— **a groan** = a cry of suffering.
— **ghastly** = frightening, proper to a ghost.
33. **flung open** = opened violently.
34. **whizzed past** = passed with a hissing sound.
35. **vanished** = disappeared.
36. **the wainscoting** = *le lambris.*
37. **the left wing** = the left part of the house.

Grammar & Idiom

Irregular verbs:

to be	to fling	to lose
to become	to get	I must
to begin	to go	to put
to bring	to hang	to say
to come	to have	to see
to fall	to hear	to stand
to feel	to lay	to strike
to flee	to leave	to take

Passim: adverbs and prepositions of time, place and motion; postpositions.

7. were **out.** § 221, *b*; 223, *d.*
8. it sounded like; cf. it looks like, it tastes like.
9. to **be** com**ing.** § 208 *c.*
21. to insist **on.** § 267.
22. **your** oil**ing.** § 230 *d.*
28. motion**less.** § 58.
33, 34. **flung open, whizzed past.** § 296, *c.*
37. **on** reaching. § 356, 279, *b* 2.,
39. try **and** realize. § 260, *c.*
40. **never...** had he been. § 244, *b.*
42. **no** ghost... **ever.** § 318 *b.*

Exercise

125. — *a*) 1. Turn into the active voice: *Mr. Otis was... corridor* (7-8). 2. Turn into the normal order of words: *Never... insulted* (39). 3. Explain the following prepositions: *by* (6, 7, 24); *with* (25, 29); *for* (22, 28); *on* (21, 26, 37). 4. Comment upon the value of the adverb in the compound verbs: *were out* (7); *got up* (10); *put on* (14); *laid down* (26); *leaned up* (38). 5. Explain the formation of the following adjectives: *sunny, feverish, natural, motionless, ghastly, whiterobed.*

b) Translate into English: 1. *Cette boisson ressemble au cidre; cette fleur ressemble à une rose; cet air ressemble à la Marseillaise.* 2. *L'homme se précipita dans l'escalier; en atteignant la porte d'entrée, il l'ouvrit brusquement et s'enfuit dans la rue.* 3. *Le vent avait éteint la bougie; Jean prit dans sa poche une boîte d'allumettes, en craqua une, et mit sa robe de chambre.* 4. *Il insiste pour que nous venions passer quelques jours chez lui.* 5. *La balle de tennis passa avec un sifflement près de mon oreille, et disparut* dans les buissons

c) 1. Why did Mr. Otis feel his pulse? 2. For what purpose did Mr. Otis offer the ghost a bottle of oil? 3. What effect did the ghost expect of his appearance? 4. What details show that Mr. Otis was quite calm? 5. Pick out the details belonging to the traditional ghost story.

THE GHOST'S SECOND VISIT

NOTES

3. **a fearful crash** = a terrible noise.
— **to rush** = to run precipitately.
5. **stand** = *socle.*
8. **acute** = very sharp.
— **agony** = great pain.
9. **twins** = brothers or sisters born on the same day.
— **pea - shooter** = *sarbacane.*
10. **pellet** = the small bullet shot by the pea-shooter.
11. **accuracy of aim** = exact direction of a shot (to aim = *viser*).
13. **to cover** = to aim at, ready to shoot.
15. **shriek** = piercing cry.
— **to sweep through** = to pass through violently.
20. **peal of laughter** = *éclat de rire.*
— **vaulted** = *voûté.*
26. **to glare** = to look with fierce, cruel eyes.
31. **a groan** = a lament, a cry of pain.
39. **thrilled** = passionately excited.
41. **overpowered** = vanquished.
44. **to stir** = to move.

GRAMMAR & IDIOM

Irregular verbs:

to become	to find	to make
to begin	to give	to ring
to bring	to go	to say
to come	to hold	to sweep
to fall	to leave	to take

1. **on** Sunday night. § 356.
14. to hold **up.** § 221, *c.*
15. started **up.** § 221, *a.*
16. swept **through** them. § 296, *d.*
17. W. Otis's candle. § 52.
18. **on** reach**ing.** § 279, *b,* 2; 356.
21. hardly had. § 244, *b.*
28. turning himself **into.** § 296, *d.*
30. contented himself **with.** § 268.
44. by taking. § 279, *a,* 2.

EXERCISE

126. — *a)* 1. Explain the formation and meaning of : *fearful, high-backed, darkness, pea-shooter, careful, writing-master, to frighten, dressing-gown, churchyard, staircase.* 2. Find the nouns corresponding to : *accurate, to appear, to attain, to recover, to laugh, to die, ill, to content, to resolve.* 3. Turn into the passive : *They found that a suit of armour had been detached from its stand. — The United States Minister covered him with his revolver and called upon him to hold up his hands. He left them all in total darkness. — The sound of approaching steps made him hesitate.* 4. Comment upon the use of *on* in lines 1, 5, 10 — of *by* in lines 3, 11, 44 — of *with* in lines 9, 13, 30, 31. 5. Turn into the present lines 2-32 *(Shortly... up to him)*, supposing we have to do with a female ghost.

b) Translate into English : 1. *En faisant attention à vous, vous guérirez; malheureusement, à peine serez-vous guéri que vous recommencerez à boire.* 2. *Le samedi soir, en arrivant à ma porte, je m'aperçus qu'elle s'était ouverte pendant que j'étais sorti.* 3. *Il se contenta de se changer d'abord en lion vert, puis en nuage de fumée.* 4. *On n'acquiert cette précision qu'en pratiquant tous les jours.* 5. *Sous la menace du revolver, le voleur leva les mains et ne bougea plus.*

c) 1. Can you guess why the suit of armour became detached from its stand? 2. What sort of school-boys do you think the twins were? Can you imagine the opinion their masters and school-fellows had of them? 3. What is meant by *Californian etiquette*, line 14? why especially *Californian*? 4. What was so shocking to the ghost in Mrs. Otis's offer of Dr. Dobbell's tincture? 5. What do you think caused the ghost's illness?

ANOTHER FAILURE

NOTES

1. **to lead** = *mener, conduire.*
3. **locks** = locks of hair.
— **to twist** = *tordre, tresser.*
4. **a fold** = *un pli.*
— **nameless** = impossible to name or describe.
5. **shroud** = winding-sheet, *linceul.*
6. **to chuckle** = to give a short laugh.
8. **a wail** = a cry of lamentation.
9. **blanched** = livid.
11. **a carven image** = a statue; from: to carve = to sculpture.
12. **burnished** = polished.
13. **to writhe** = to twist with pain.
14. **a grin** = a grimace.
15. **a well** = an abyss (also, *un puits*).
16. **to swathe** = to dress, to envelop or wrap up.
18. **a scroll** = a written parchment.
19. **calendar** = list, catalogue.
20. **aloft** = up.
— **a falchion** = a sort of sword *(un cimeterre).*
23. **to trip up** = to embarrass one's feet.
24. **winding-sheet** = shroud; cf. to wind = *enrouler.*
— **to speed** = to go with great speed or rapidity.
25. **to fling** = to throw, to cast.
26. **a pallet-bed** = *un grabat.*
27. **clothes** = bed-clothes, blankets and sheets.
28. **spirit** = courage.
— **to assert** = to affirm the existence of.
30. **dawn** = beginning of day.
31. **spot** = place.
32. **grisly** = frightening, terrible to see.
34. **to grapple with** = to fight.
35. **gaze** = intense look.
37. **to fade** = to vanish.
39. **strained** = painful.
42. **recumbent** = half sitting, half lying.
— **to clasp** = to take in one's arms.
43. **dimity** = cotton stuff *(basin).*
44. **a cleaver** = a big knife (to cleave = *fendre*).
— **turnip** = *rave, navet.*
45. **to clutch** = to seize tightly.
49. **spook** = phantom, ghost.
50. **ye** = pseudo antique for **the.**
52. **to flash** = to appear suddenly like a flash of lightning.
— **to trick** = to play tricks upon, to deceive, to dupe.
53. **to foil** = *déjouer.*
— **to outwit** = to foil by one's wit or intelligence.

GRAMMAR & IDIOM

Irregular verbs:

to bear	to go	to see
to blow	to hide	to speak
to do	to lay	to speed
to fall	to lead	to stand
to feel	to lean	to strike
to find	to lie	to sweep
to flee	to meet	to understand
to fling	to read	to wind

Passim: reflexive forms.

4. **into.** § 296, *d.*
5. the dead man's; 11. a madman's. § 54, 66
7. no sooner than. § 370.
24. as. § 370.
26. hid **his** face. § 121.
28. to go **and** speak. § 260, *a.*
29. as soon as it **was**. § 370, *b.*
34. he **might**. § 180, *d.*
— **on** reaching. § 279, *b*, 2; 356.
38. leaning up. § 221, *a.*
41. slipped off. § 221, *c.*
44. lying. § 228, *c.*
52. the **whole** thing. § 159, *a*, *c.*

EXERCISE

127. — *a*) 1. Find five adjectives formed like : *motionless, awful, bony, feverish, monstrous, uncomfortable.* 2. What nouns correspond to : *private, silent, true, to see, to speak, to frighten, to laugh, to feel.* 3. Build three sentences of your own, using : *into* as in line 14 — *off* as in line 41. 4. Pick out three examples of the present participle expressing an attitude. 5. Pick out all the verbs of motion and activity.

b) Translate into English : 1. *Elle n'eut pas plutôt fini son travail qu'elle alla jouer au tennis avec ses amies.* 2. *S'étant enfui de sa chambre, le fou s'arrêta un instant, puis fila le long du corridor et se cacha derrière une porte.* 3. *Marie avait résolu de se lever pour travailler aussitôt qu'il ferait jour, mais elle était encore au lit quand sonnèrent dix heures.* 4. *Le vent donne aux nuages des formes fantastiques que le soleil couchant teinte d'écarlate.* 5. *Il est arrivé quelque chose à Washington; il est tout pâle, il se peut qu'il ait vu le fantôme.*

c) 1. Was the Canterville wit equal to the Canterville spirit? Give your reasons. 2. Kindly help the ghost to understand the curious transformation alluded to in line 45. 3. Can you conclude from this text whether there was or not a looking-glass in the ghost's apartment? 4. Find details showing that the old Canterville spirit was not without prudence. 5. Pick out some passages in which the style of the traditional ghost story is humorously exaggerated.

VIRGINIA SEES THE GHOST

NOTES

5. **to lock** = to shut with lock and key.
8. **to be aware** = to perceive.
10. **Eton** = the most famous English public school, near Windsor.
— **to behave oneself** = to have a good conduct or behaviour.
11. **to annoy** = to trouble, to torment.
15. **to rattle** = to make a metallic sound by shaking.
19. **wicked** = criminal.
— **Mrs. Umney** = the housekeeper of Canterville Chase.
21. **petulantly** = impatiently.
22. **plain** ≠ pretty.
— **ruff** = a sort of collar *(fraise).*
23. **to starch** = *amidonner, empeser.*
24. **to starve to death** = to cause death by refusing food.

GRAMMAR & IDIOM

Irregular verbs:

to blow	to lean	to sit
to do	to mean	to sleep
to go	I must	to speak
to keep	to run	to tell
to know	to say	to think

Passim : reflexive pronouns; postpositions.

2. by. § 346.
4. whose. § 127, 128.
6. to try **and** comfort. § 260, *c.*
7. so light... that. § 292, *e.*
10. are going. § 236, *a.*
12. asking. § 258, *c.*
22. **had**... starch**ed.** § 178, *d.*
24. to starve to death. § 296, *d.*
25. I **did** kill. § 211, *a*; 212, *a.*
30. know **how to** do. § 259.
32. I have not slept **for.** § 322, *b.*
33. opened. § 215, *a.*

EXERCISE

128. — *a*) 1. Turn into reported speech lines 9-11 (*she said that she was...*) lines 12-17 (*he answered that it was absurd...*) and lines 21-27 *(the ghost said that he quite admitted it...)* 2. What is the use of the reflexive pronoun in lines 1, 5, 11. 3. Comment upon the value of the postposition in : *run away* (5) — *going back* (10) — *looking round* (13) — *walk about* (16). 4. Turn into the passive : *till she spoke to him* (8) — *no one will annoy you* (11) — *Mrs. Umney told us that you had killed your wife* (19). 5. Comment on the use of the form in *ing* in : *was sitting* (2) — *are going* (10) — *asking* (12) — *looking* (13) — *existing* (17).

b) Translate into English : 1. *Ce n'est pas gentil de votre part de dormir à l'église ; il faut rester éveillé et écouter le sermon.* 2. *Une clef n'a d'autre raison d'être que de fermer et d'ouvrir des portes.* 3. *Il y a trois mois que Jeanne est au lit et quand elle essaie de marcher, elle ne sait pas tenir sur ses jambes.* 4. *Il se rase tous les jours, mais il ne se fait pas souvent couper les cheveux.* 5. *C'est ridicule de lui acheter des livres : il ne sait pas lire.*

c) 1. What would the twins have done if they had discovered the ghost in his room? 2. What do you think of the reasons of the ghost for killing his wife? 3. Re-write the words of the ghost in lines 22-23, supposing that his wife had all the qualities she lacked. 4. What was Virginia's opinion of her brothers' behaviour to the ghost? 5. Do you think Virginia's opinion about sleep in lines 27-31 is that of a child or of a grown-up ? What is your own opinion on the subject?

BRAVE LITTLE VIRGINIA

NOTES

3. **withered** = made thin and dry with age.
9. **hemlock** = *ciguë.*
11. **yew** = *if.*
13. **dim** = indistinct.
15. **to whisper** = to murmur.
17. **to wave** = to undulate.
23. **shudder** = shiver, trembling.
28. **faint** = weak, feeble.
31. **to falter** = to shrink, to hesitate with fear.
32. **dusky** = dark.
33. **to mutter** = to speak indistinctly.
39. **wainscoting** = *lambris.*

Grammar & Idiom

Irregular verbs :

to bend	to kneel	to see
to come	to lead	to spread
to feel	to lie	to sleep
to forget	to mean	to stand
to forgive	to rise	to sweep
to grow	to run	to take
to hide	to say	to understand

Passim : use and omission of the definite article.

1. grew = got. § 271, *d*.
3. looked **up**; 11. looks **down**. § 221, *b*.
6. beyond. § 347.
7. **there** the grass grows. § 311, *a*.
13. dim **with** tears. § 362.
14. **her** face in **her** hands. § 121.
17. one's head. § 120, *b*.
21. Death's house. § 30; 54, *e*.
24. stood **up**. § 221, *d*.
25. **I am** not afraid. § 175, *c*.
26. **I will** ask. § 211, *b*; 212, *b*.
34. **her** eyes. § 121.
35. **saw... fading**. § 257, *b*.
37. pulling at. § 348.
39. had closed. § 215. *a*.

Exercise

129. — *a*) **1.** Has the verb *to grow* the same meaning in lines 1, 8, 13 ? 2. Explain the importance and meaning of the following prepositions and adverbs : kneeling *down* (2) — looked *up* (3) — *into* (3) — *far away* (6) — looks *down* (11) — spread *out* (11) — *over* (12) — *with* tears (13) — *for* a moment (24) — stood *up* (24) — mercy *on* (27) — bent *over* (29) — fading *away* (35) — swept *round* them (37) — pulling *at* (37). 3. Turn into the present from line 28 to the end. 4. Account for the use or omission of *the* in : *the pine-woods* (6); *the white stars* (8); *the nightingale* (9); *the crystal moon* (10); *Virginia's eyes* (13); *Death* (15) — then, find for each instance a similar use or omission in the text itself. 5. Explain the various meanings of : *as* (30, 31) and *there* (7, 9).

b) Translate into English : **1.** *Les yeux obscurcis de larmes, il lui racontait à voix basse des histoires qu'elle ne comprenait pas.* 2. *Virginie n'eut pas peur de suivre le fantôme dans la sombre caverne où il la menait.* 3. *L'ange de la Mort eut pitié du fantôme qui put enfin reposer en paix sous les ifs du cimetière.* 4. *C'est si bon d'être assis au coin de son feu en écoutant le vent gémir dans les grands arbres.* 5. *Le voyageur, couché le visage dans les mains, sentait le vent froid balayer les hautes herbes; un frisson le parcourut, il se leva et repartit.*

c) 1. When do people wish to *have no yesterday and no to-morrow* ? 2. Explain why the choice of the following words is especially appropriate to the circumstances : *dreamy* (7); *old-fashioned* (29). 3. What seems to you to have been the special punishment of the ghost for his crime ? 4. Explain the image suggested in : *the portals of Death's house.* 5. Is the churchyard described in lines 6 to 11 different from, or similar to, the churchyards you know ?

Notes

2. **to boom** = to give a deep sound, like that of cannon.
5. **a strain** = an air of music.
7. **landing** = *palier.*
8. **a casket** = a small box, generally made of precious material.
21. **mute** = dumb, silent.
— **amazement** = great surprise.
24. **studded** = ornamented with studs, or big nails.
25. **to swing** = a door swings, or turns, on its hinges.
27. **tiny** = very small.
— **grated** = with iron bars to it.
28. **gaunt** = tall, thin and angular.
30. **to grasp** = to seize in the hand.
31. **a trencher** = a sort of plate or dish.
— **an ewer** = a jug for water (cf. *aiguière*).
34. **mould** = *du moisi.*
38. **to disclose** = to reveal.

Grammar & Idiom

Irregular verbs:

to begin	to hear	to say
to find	to kneel	to see
to fly	to lead	to shake
to forgive	to ride	to swing
to give	to rise	to think

11. she had been playing. § 236, *b*.
18. all **that.** § 130, *b*.
21. the **whole** family. § 159, *a*, *c*.
34. nothing... **but.** § 377, *d*, 2.
35. knelt **down.** § 221, *d*.
38. **whose** secret. § 129, *a*.

Exercise

130. — *a*) **1.** Can you account for the change from the present perfect *I have been* (16) to the pluperfect *he had been* (18)? 2. Replace *that* by another relative whenever possible, and *whose*, by *of which* in line 38. 3. Explain the formation and meaning of : *dreadful, old-fashioned, fleshless, unearthly, foolish, rusty.* 4. What nouns correspond to : *sorry, to strike, to give, dead, long, to amaze, to pray, angrily?* 5. Give the reverse of : *midnight, the last stroke, unearthly music, the top of the staircase, a loud noise, he is dead, long fleshless fingers, there was nothing on the trencher.*

b) Translate into English : **1.** *Où sont allés les jumeaux? — ils sont allés jouer un tour à ce malheureux fantôme.* 2. *Virginie ne raconta pas à sa famille tout ce qu'elle avait vu au delà des portes de la Mort.* 3. *Il regardait plein d'étonnement le squelette dont rien ne révélait l'histoire.* 4. *Il avait les mains blanches de craie.* 5. *Toute la famille se trouva dans une pièce voûtée dont le sol était vert d'humidité.*

c) 1. What is the tragedy whose secret is disclosed to Mr. Otis and his family? 2. Can you imagine what the *pile of dust* mentioned in line 34 may have been? 3. Pick out all the traditional supernatural elements in the passage. 4. Can you explain what moral lesson is conveyed by the symbol of Virginia's help to the ghost? 5. Where do you think the ghost may have taken Virginia? How do you imagine the place, and what may Virginia have done there?

NOTES

2. **Knifey** = a game played with a knife, the point of which must be stuck into the ground, from different positions of the hand.
— **Hole-and-taw** = a game played with horse-chestnuts threaded on a string; the players hit each other's chestnuts, trying to break them.
3. **Horneys and Robbers** = a game of pursuit, something like policemen and thieves.
4. **leap-frog** = *saute-mouton.*
— **to start** = to begin.
6. **Breedeen** = Irish form of Brigid.
8. **ahead** = forward.
10. **a good bit** = a good distance; (bit = piece).
15. **a vic vig** = o little boy!
— **keep in** your head = do not let your head stick out.
23. **to cumber** = *encombrer.*
24. **heather-packed** = packed with heather, full of heather *(bruyère).*
25. **the skyline** = the horizon.
26. **raggedy** = ragged, not regular and neat.
27. **tough** = stiff and hard.
— **haggard-looking** = haggard, or wild, in appearance.
28. **a clump** = a few trees or bushes growing close together.
30. **gave a back** = bent down, for the others to jump over him.
31. **to slide** = *glisser.*
34. **Dear me!** = *Grands dieux!*
— **to flash out of sight** = to disappear like a flash of lightning.
35. **to crack** = to make a sharp sound with.

GRAMMAR & IDIOM

Irregular verbs:

to beat	to get	to run
to bend	to give	to say
to come	to grow	to slide
to do	to keep	to teach

Passim: prepositions and adverbs of motion.
1. **I'll** teach, § 211, *b*; 212, *b*.
2. **how to** play..., § 259.
4. the **best one,** § 151, *c*.
5. let you bend down = incorrect imperative for: bend down!
6. you bend down, § 171, *b*.
8. ahead, § 274, *c*.
10. on. § 223, *c*.
11 to 13. Lay the stress on personal pronouns: "Now, Seumas, **you** jump, etc.... § 384.
16. you **could** not beat that jump. § 180, *d*.
19. as you **do,** § 253, *a*.
— when I **get** more practice, § 231, *c*.
21. **without** notic**ing** it, § 230, *a*.
22. they were playing **into** a rough field, § 296, *d*.
29. **as** they played, § 370.

EXERCISE

131. — *a*) 1. Turn into the imperative: ***I'll teach you all these games.*** — *We run ahead.* — *They came near the tree.* — *The Leprecaun gave a back.* — *Seumas ran and jumped.* 2. Write the contractions in full. 3. Turn into reported speech: lines 1-5 (*I'll... at once*) and 14-20 (*this... head*). 4. Group in two columns (adverbs and prepositions): *with* (4), *down* (5), *down* (31), *over* (7), *on* (10), *in* (15), *in* (24), *away* (25). 5. Complete with adverbs or prepositions: *I must learn... climb a tree.* — *He jumped... his brother's back.* — *Bend... and keep... your head! There was a wall... the garden.* — *They came... the tree.* — *The Leprecaun slid... the hole, and... sight.* — *He ran a good distance...*

b) Translate into English: 1. *En jouant, ils entrèrent dans un pré.*

2. *Toi, Jean, prête ton dos, et toi, Paul, saute par-dessus lui. Tu ne pourrais pas sauter plus haut. — Pas en ce moment, mais quand j'aurai un peu d'entraînement, je pourrai faire mieux.* 3. *Tout en jouant, les enfants s'étaient écartés de la maison.* 4. *Il nous apprendra à jouer aux billes.* 5. *Sans s'en apercevoir, ils avaient marché longtemps.*

c) 1. How is leap-frog played? Can a boy play the game by himself? 2. What must you keep in when you lend a back? 3. Did Seumas like to be beaten by his sister? How do you know? 4. What was the aspect of the land at the foot of the mountains? 5. Why did the Leprecaun crack his fingers and rub his legs one against the other? What do men do under such circumstances?

THE LEPRECAUNS' HOUSE

NOTES

3. **a slant** = a slope.
— **to drop** = to let fall.
4. **to hollow out** = to dig out.
7. **criss-cross** = in crossing lines.
— **to twist** = to twine *(tordre)* or to interweave *(entrecroiser).*
9. **to duck** = to bend one's head.
14. **to become aware of** = to notice, to see, to discover.
15. **tight** = *ajusté, collant.*
17. **to wobble** = to rock, to sway from side to side.
18. **engaged** = occupied, busy.
19. **wax ends** = bits of thread rubbed with bee's wax, used by shoemakers to sew up leather.
20. **bucket** = *seau.*
21. **to pare down** = to cut away the irregular parts or the edges.
22. **a peg** = a sharp piece of hard wood used as a nail.
24. **according as** = every time that; whenever.
25. **to hit** = to strike.
27. **the right end** = the proper or appropriate end.
28. **to watch** = to look at attentively.
29. **unexpectedly** = when they were not prepared, when they did not expect it.
34. **a puckered face** = a face full of lines and wrinkles.
35. **whisker** = beard, moustache.

GRAMMAR & IDIOM

Irregular verbs:

to become	to get	to see
to blow	to give	to show
to come	to hit	to slide
to do	to make	to speak
to draw	to put	to stand
to find	to run	to take
to forget	to say	to wear

Passim: prepositions and adverbs.
5. care had been taken, § 205, *b*.
6. **any** of the roots. § 157, *b*, 1.
8. such a place. § 298, *a*.
8. one **had to** walk. § 190, *a*, 1.
11. **anything.** § 157 *b*, 1.
14. the first things they became aware of..., § 336.
16. leather**n.** 22. wood**en.** § 58.
18. engaged making shoes, § 258, *b*.
19. to soft**en.** § 163, *c*.
23. **which** gave him, § 131, *a*.
25. twice. § 100.
27. uppermost. § 76.
28. worth watching, § 258, *c*.
33. God be with all. § 237, *a*.

EXERCISE

132. — *a*) **1.** Write lines 9-15 *(after... low roots)*, replacing *the children* first by *Seumas*, then by *Brigid*. 2. Copy out from line 1 to line 9, underlining the *adverbs* once, and the *prepositions* twice. 3. Write in the *present:* from line 9 to line 32. 4. Complete with prepositions or adverbs : *The room was dark... their eyes. — A stream ran... the wood. — To get... the room, I had to get... several tables and... many rugs and cushions. — Uncle Podger was driving nails... a wall. — He took a book... the shelf, and another one... the bookcase.* 5. Give synonyms for : *They could not see anything. — They became aware of. — One has to walk. — Seumas removed his cap. — They had stopped working. — They were able to see quite well.*

b) Translate into English : 1. *Sais-tu faire des souliers?* 2. *On avait pris soin de fermer toutes les portes.* 3. *On n'y voyait rien dans cette pièce, parce que les volets étaient fermés.* 4. *Mon père était occupé à écrire des lettres.* 5. *Mes parents sont allés au théâtre samedi soir, ce qui leur a fait beaucoup de plaisir, car la pièce valait la peine d'être vue.*

c) 1. Why had one to *walk round*, and *jump over* and *duck perpetually* in the Leprecaun's room? 2. What do you know about the making of shoes? 3. What workman do you especially think worth watching? what interests you most in his activity? 4. How did Seumas show that he had good manners? 5. Would not the Leprecaun's house have been more convenient if the roots had been cut off? Why had not the Leprecauns done so?

CONVERSATION

NOTES

5. **to grudge** = to regret to give.
6. **proper** = appropriate, suitable, fit.
8. **to clip** = to cut, as with scissors.
9. **a bit** = a small piece.
— **a crock** = a pot, a jug (cf. crockery).
— **to get together** = to gather together, to assemble.
11. **men folk** = men, by opposition to fairies (folk = people).
12. **to ransom** = to pay a sum to make a prisoner free.
13. **a disgrace** = a shame.
14. **to dodge** = to move quickly about so as to escape pursuit.
23. **griddle bread** = a sort of bread or cake.
27. **saucer** = small plate.
33. **stirabout** = porridge.

GRAMMAR & IDIOM

Irregular verbs :

to catch	to let	to see
to do	to lie	to sit
to eat	to make	to spend
to get	to pay	to take
to go	to say	to wear

1. **any**thing else **but** make shoes. § 377, *d*, 1.
1-5. **do...** make... § 269, *a*; 270, *a*.
5. spent making. § 258, *b*.
5. anything else. § 157, *b*, 2; 162, *a*.
8. people**'s** houses. § 51, *b*.
10. a Leprecaun **has to** have, § 190, *a*.
11. so that he **may** be able to. § 237, *b*, 2.
14. dodging. § 258, *b*.
25. you **had better** have some § 88, *d*.
30. **in** the morning. § 278.
44. **why wouldn't you?** (ellipse).

EXERCISE

133.— *a*) 1. Explain the use of *anything* in lines 1 and 5. 2. Replace by the equivalent defective when possible : *then we have to make them.* (4) — *A Leprecaun has to have* (10) — *he may be able* (11) — *without having to pay the ransom* (17). 3. Re-write lines 28 and 29, replacing *the children* first by *Seumas*, then by *Brigid*. 4. Turn lines 3-20 into reported speech in the past. 5. Write in the interrogative : *You like making shoes. — You must do something. — We shall go into the houses. — The children have porridge for breakfast. — You will let me play. — He gets up early. — He went to bed at seven.*

b) Translate into English. 1. *Sa mère lui donne un shilling chaque jour pour qu'il puisse déjeuner.* 2. *Les habitants ne font rien d'autre que de fabriquer des couteaux.* 3. *Il faut qu'un enfant se couche de bonne heure.* 4. *Vous feriez mieux de boire du lait que de la bière.* 5. *Ils quittaient la maison le matin et rentraient le soir pour dîner.*

c) 1. What is the use of the crock of gold to a Leprecaun? 2. Does it often serve? Why? 3. Why do soldiers wear khaki uniforms? 4. Did tne Leprecaun answer Seumas's question in line 21? Why did he not? 5. What was the use of the many questions he asked?

GRAMMATICAL REVISION

THE NOTION OF MANNER

134 (§ 274). — 1. **What adverbs correspond to the following adjectives or nouns :** *quick, good, low, bad, need, one, grace, merry, hard, steep.*

135 (§ 281-283). — **Place the adverbs correctly** 1. (*suddenly*) The whole country seems to fill with life. 2. (*fair and square*). The stone hit the door. 3. (*almost*) He broke his neck in the mountains. 4. (*quickly*) The girl picked up flowers and made a bunch of them. 5. (*slowly*) The farmer took down a bottle from a shelf.

136. — **Complete with prepositions, when necessary :** 1. He came in ... his hat on his head. 2. I shall work ... a glad heart, when I feel stronger. 3. We dined ... the produce of the farm ... the shape of a chicken, vegetables and cheese. 4. The car dashed by ... full speed. 5. He spoke to us ... the following words. 6. You must do your work... this manner. 7. We came ... purpose to see you. 8. I am ... no means indifferent to your story. 9. You cannot accept my invitation ... these circumstances. 10. He got into the garden ... climbing over the wall.

137 (§ 281-283) — **Place the adverbial clause correctly :** 1. (*in a low voice*) He told me his adventures. 2. (*in the wink of an eye*) The horse leapt over the ditch and hedges. 3. (*with kindness*) The Scotch treat the strangers who come to their houses. 4. (*in English*) This boy wrote a long letter to his friend in London. 5. (*in the same fashion*) He dresses when he goes fishing, or dancing.

138. — Translate into English : 1. Jim entra les mains dans les poches et la casquette sur l'oreille. 2. L'Anglais fumait tranquillement sa pipe. 3. Vos élèves chantent bien les chansons populaires. 4. J'ai avalé rapidement mon déjeuner. 5. Nous n'avons vu qu'un seul passant dans la rue. 6. Vous quitterez immédiatement Paris et partirez en toute hâte pour la campagne. 7. Mon père aime beaucoup le whisky écossais. 8. La paysanne reçut de façon hospitalière les touristes égarés. 9. J'ai soigneusement attaché mon cheval. 10. Ils faisaient ensemble de longues promenades au clair de lune.

139 (§ 306). — Translate into English : 1. Nous mangeons de bon appétit, et nos chevaux aussi. 2. Je ne suis pas allé à la mer cette année et mon ami non plus. 3. Le ciel était gris, et la mer aussi. 4. La chaumière n'a pas de fenêtres, ni de cheminée non plus. 5. Il sera content de vous revoir ! et nous aussi !

140 (§ 298). — Change into exclamatory constructions : 1. He climbed *slowly*. 2. It is a *barren country*. 3. She lived in *great poverty*. 4. London is a *busy city*. 5. The Scotch are *proud* of Edinburgh. 6. The man has a *strong sense of humour*. 7. That shepherd must be *happy*. 8. That valley was a *lonely and wild place*. 9. My father *dearly* loved his country. 10. The young officer showed *great valour*.

141 (§ 298). — Translate into English : 1. Que la France est différente de l'Angleterre ! 2. Comme ce pic est abrupt ! 3. Le marché aux poissons est si pittoresque ! 4. Quelle belle ville est Édimbourg ! 5. Je n'avais jamais vu un si gros saumon ! 6. Comme il a bon cœur ! 7. Quelle région riante que le Kent ! 8. Quel bruit fait le ruisseau ! 9. Que j'étais heureux de voir mon ami ! 10. Le pays est si beau !

ESSAYS

1. — Peter Pan. — Tell in your own way all that you remember of the story of Peter Pan.

2. — The Canterville Ghost. — Imagine the arrival of the Ghost in the Elysian fields. He tells the inhabitants of Hades about his past adventures as a ghost. How successful he was at first, frightening the successive inhabitants of Canterville Chase. How bored and tired he got. And then, how he was fooled by the Otis family, but saved by Virginia.

3. — Seumas and Brigid tell their mother of their day's adventures. Where they met the Leprecaun. How they played and slid down into the tree. What they saw and did then.

4. — A Leprecaun's activities. — Imagine a family of Leprecauns leaving their hiding place at night to go gold-hunting. How they get into the houses. Where they look for the gold. The precautions they take not to make a noise.

A LIST OF IRREGULAR VERBS

to arise	I arose	arisen	[ə'raiz, ə'rouz, ə'rizn], *se lever.*
to awake	I awoke	awoke	[ə'weik, ə'wouk, ə'wouk], *s'éveiller.*
to be	I was	been	[bi:, wɔz, bi:n], *être.*
to bear	I bore	borne	[bɛə, bɔ:, bɔ:n], *porter.*
to beat	I beat	beaten	[bi:t, bi:t, 'bi:tn], *battre.*
to become	I became	become	[bi'kʌm, bi'keim, bi'kʌm], *devenir.*
to beget	I begot	begotten	[bi'get, bi'gɔt, bi'gɔtn], *engendrer.*
to begin	I began	begun	[bi'gin, bi'gæn, bi'gʌn], *commencer.*
to bend	I bent	bent	[bend, bent, bent], *courber.*
to bid	I bade	bidden	[bid, bæd, 'bidn], *ordonner.*
to bind	I bound	bound	[baind, baund, baund], *lier.*
to bite	I bit	bitten	[bait, bit, 'bitn], *mordre.*
to blow	I blew	blown	[blou, blu:, bloun], *souffler.*
to break	I broke	broken	[breik, brouk, 'broukn], *briser.*
to breed	I bred	bred	[bri:d, bred, bred], *élever.*
to bring	I brought	brought	[briŋ, brɔ:t, brɔ:t], *apporter.*
to build	I built	built	[bild, bilt, bilt], *bâtir.*
*to burn	I burnt	burnt	[bə:n, bə:nt, bə:nt], *brûler.*
to burst	I burst	burst	[bə:st, bə:st, bə:st], *éclater.*
to buy	I bought	bought	[bai, bɔ:t, bɔ:t], *acheter.*
I can	I could		[kæn, kud], *je peux.*
to cast	I cast	cast	[kɑ:st, kɑ:st, kɑ:st], *lancer.*
to catch	I caught	caught	[kætʃ, kɔ:t, kɔ:t], *attraper.*
to choose	I chose	chosen	[tʃu:z, tʃouz, 'tʃouzn], *choisir.*
to cling	I clung	clung	[kliŋ, klʌŋ, klʌŋ], *s'attacher.*
to come	I came	come	[kʌm, keim, kʌm], *venir.*
to cost	I cost	cost	[kɔst, kɔst, kɔst], *coûter.*
to creep	I crept	crept	[kri:p, krept, krept], *ramper.*
to cut	I cut	cut	[kʌt, kʌt, kʌt], *couper.*
to deal	I dealt	dealt	[di:l, delt, delt], *distribuer.*
to dig	I dug	dug	[dig, dʌg, dʌg], *creuser.*
to do	I did	done	[du:, did, dʌn], *faire.*
to draw	I drew	drawn	[drɔ:, dru:, drɔ:n], *tirer.*
*to dream	I dreamt	dreamt	[dri:m, dremt, dremt], *rêver.*
to drink	I drank	drunk	[driŋk, dræŋk, drʌŋk], *boire.*
to drive	I drove	driven	[draiv, drouv, 'drivn], *conduire.*
to dwell	I dwelt	dwelt	[dwel, dwelt, dwelt], *habiter.*
to eat	I ate	eaten	[i:t, et, 'i:tn], *manger.*
to fall	I fell	fallen	[fɔ:l, fel, 'fɔ:ln], *tomber.*
to feed	I fed	fed	[fi:d, fed, fed], *nourrir.*
to feel	I felt	felt	[fi:l, felt, felt], *sentir, tâter.*
to fight	I fought	fought	[fait, fɔ:t, fɔ:t], *combattre.*
to find	I found	found	[faind, faund, faund], *trouver.*
to flee	I fled	fled	[fli:, fled, fled], *s'enfuir.*
to fling	I flung	flung	[fliŋ, flʌŋ, flʌŋ], *lancer.*
to fly	I flew	flown	[flai, flu:, floun], *voler.*
to forbear	I forbore	forborne	[fɔ:'bɛə, fɔ:'bɔ:, fɔ:'bɔ:n], *éviter de.*
to forbid	I forbade	forbidden	[fə'bid, fə'bæd, fə'bidn], *interdire.*
to forgive	I forgave	forgiven	[fə'giv, fə'geiv, fə'givn], *pardonner.*

*Ce verbe a aussi un prétérit et un participe réguliers.

to forget	I forgot	forgotten	[fə'get, fə'gɔt, fə'gɔtn], *oublier.*
to freeze	I froze	frozen	[fri:z, frouz, 'frouzn], *geler.*
to get	I got	got	[get, gɔt, gɔt], *obtenir.*
to give	I gave	given	[giv, geiv, 'givn], *donner.*
to go	I went	gone	[gou, went, gɔn], *aller.*
to grind	I ground	ground	[graind, graund, graund], *moudre.*
to grow	I grew	grown	[grou, gru:, groun], *croître.*
to hang	I hung	hung	[hæŋ, hʌŋ, hʌŋ], *accrocher, pendre.*
to have	I had	had	[hæv, hæd, hæd], *avoir.*
to hear	I heard	heard	[hiə, hə:d, hə:d], *entendre.*
to hide	I hid	hidden	[haid, hid, 'hidn], *cacher.*
to hit	I hit	hit	[hit, hit, hit], *frapper.*
to hold	I held	held	[hould, held, held], *tenir.*
to hurt	I hurt	hurt	[hə:t, hə:t, hə:t], *blesser.*
to keep	I kept	kept	[ki:p, kept, kept], *garder.*
to kneel	I knelt	knelt	[ni:l, nelt, nelt], *s'agenouiller.*
*to knit	I knit	knit	[nit, nit, nit], *tricoter.*
to know	I knew	known	[nou, nju:, noun], *savoir.*
to lay	I laid	laid	[lei, leid, leid], *poser.*
to lead	I led	led	[li:d, led, led], *conduire.*
*to lean	I leant	leant	[li:n, lent, lent], *s'appuyer.*
*to leap	I leapt	leapt	[li:p, lept, lept], *sauter.*
*to learn	I learnt	learnt	[lə:n, lə:nt, lə:nt], *apprendre.*
to leave	I left	left	[li:v, left, left], *quitter.*
to lend	I lent	lent	[lend, lent, lent], *prêter.*
to let	I let	let	[let, let, let], *laisser, permettre.*
to lie	I lay	lain	[lai, lei, lein], *être étendu.*
*to light	I lit	lit	[lait, lit, lit], *éclairer.*
to lose	I lost	lost	[lu:z, lɔst, lɔst], *perdre.*
to make	I made	made	[meik, meid, meid], *faire.*
to mean	I meant	meant	[mi:n, ment, ment], *signifier.*
to meet	I met	met	[mi:t, met, met], *rencontrer.*
to mistake	I mistook	mistaken	[mis'teik, mis'tuk, mis'teikn], *confondre.*
to mow	I mowed	mown	[mou, moud, moun], *faucher.*
to pay	I paid	paid	[pei, peid, peid]. *payer.*
to put	I put	put	[put, put, put], *mettre.*
to read	I read	read	[ri:d, red, red], *lire.*
to rend	I rent	rent	[rend, rent, rent], *déchirer.*
to ride	I rode	ridden	[raid, roud, 'ridn], *aller à cheval.*
to ring	I rang	rung	[riŋ, ræŋ, rʌŋ], *sonner.*
to rise	I rose	risen	[raiz, rouz, 'rizn], *se lever.*
to run	I ran	run	[rʌn, ræn, rʌn], *courir.*
to saw	I sawed	sawn	[sɔ:, sɔ:d, sɔ:n], *scier.*
to say	I said	said	[sei, sed, sed], *dire.*
to see	I saw	seen	[si:, sɔ:, si:n], *voir.*
to seek	I sought	sought	[si:k, sɔ:t, sɔ:t], *chercher.*
to sell	I sold	sold	[sel, sould, sould], *vendre.*
to send	I sent	sent	[send, sent, sent] *envoyer.*
to set	I set	set	[set, set, set], *mettre, poser.*
to sew	I sewed	sewn	[sou, soud, soun], *coudre.*
to shake	I shook	shaken	[ʃeik, ʃuk, 'ʃeikn], *secouer.*

to shed	I shed	shed	[ʃed, ʃed, ʃed], *perdre, verser.*
to shine	I shone	shone	[ʃain, ʃɔn, ʃɔn], *briller.*
to shoot	I shot	shot	[ʃu:t, ʃɔt, ʃɔt], *tirer, lancer.*
to show	I showed	shown	[ʃou, ʃoud, ʃoun], *montrer.*
to shrink	I shrank	shrunk	[ʃriŋk, ʃræŋk, ʃrʌŋk], *rétrécir.*
to shut	I shut	shut	[ʃʌt, ʃʌt, ʃʌt], *fermer.*
to sing	I sang	sung	[siŋ, sæŋ, sʌŋ], *chanter.*
to sink	I sank	sunk	[siŋk, sæŋk, sʌŋk], *enfoncer.*
to sit	I sat	sat	[sit, sæt, sæt], *s'asseoir.*
to slay	I slew	slain	[slei, slu:, slein], *tuer, occire* **(poét.).**
to sleep	I slept	slept	[sli:p, slept, slept], *dormir.*
to slide	I slid	slid	[slaid, slid, slid], *glisser.*
to smell	I smelt	smelt	[smel, smelt, smelt], *sentir (nez).*
to smite	I smote	smitten	[smait, smout, 'smitn], *frapper (poét.).*
to sow	I sowed	sown	[sou, soud, soun], *semer.*
to speak	I spoke	spoken	[spi:k, spouk, 'spoukn], *parler.*
to speed	I sped	sped	[spi:d, sped, sped], *hâter.*
to spell	I spelt	spelt	[spel, spelt, spelt], *épeler.*
to spend	I spent	spent	[spend, spent, spent], *dépenser.*
to spin	I spun	spun	[spin, spʌn, spʌn], *filer.*
to spit	I spat	spat	[spit, spæt, spæt], *cracher.*
to spread	I spread	spread	[spred, spred, spred], *étaler.*
to spring	I sprang	sprung	[spriŋ, spræŋ, sprʌŋ], *bondir.*
to stand	I stood	stood	[stænd, stu:d, stu:d], *se tenir debout.*
to steal	I stole	stolen	[sti:l, stoul, 'stouln], *dérober.*
to stick	I stuck	stuck	[stik, stʌk, stʌk], *coller, ficher.*
to sting	I stung	stung	[stiŋ, stʌŋ, stʌŋ], *piquer.*
to stink	I stank	stunk	[stiŋk, stæŋk, stʌŋk], *puer.*
to strew	I strewed	strewn	[stru:, stru:d, stru:n], *joncher.*
to stride	I strode	(stridden)	[straid, stroud, 'stridn], *aller à grands pas.*
to strike	I struck	struck	[straik, strʌk, strʌk], *frapper.*
to swear	I swore	sworn	[swɛə, swɔ:, swɔ:n], *jurer.*
to sweep	I swept	swept	[swi:p, swept, swept], *balayer.*
*to swell	I swelled	(swollen)	[swel, sweld, 'swouln], *enfler.*
to swim	I swam	swum	[swim, swæm, swʌm], *nager.*
to swing	I swung	swung	[swiŋ, swʌŋ, swʌŋ], *balancer.*
to take	I took	taken	[teik, tuk, 'teikn], *prendre.*
to teach	I taught	taught	[ti:tʃ, tɔ:t, tɔ:t], *enseigner.*
to tear	I tore	torn	[tɛə, tɔ:, tɔ:n], *déchirer.*
to tell	I told	told	[tel, tould, tould], *dire.*
to think	I thought	thought	[θiŋk, θɔ:t, θɔ:t], *penser.*
to throw	I threw	thrown	[θrou, θru:, θroun], *jeter, lancer.*
to understand	I understood	understood	[ʌndə'stænd, ʌndə'stu:d], *comprendre.*
*to wake	I woke	waked	[weik, wouk, weikt], *réveiller.*
to wear	I wore	worn	[wɛə, wɔ:, wɔ:n], *porter (habits).*
to weave	I wove	woven	[wi:v, wouv, 'wouvn], *tisser.*
to weep	I wept	wept	[wi:p, wept, wept], *pleurer.*
to win	I won	won	[win, wʌn, wʌn], *gagner.*
to wind	I wound	wound	[waind, waund, waund], *enrouler.*
to wring	I wrung	wrung	[riŋ, rʌŋ, rʌŋ], *tordre.*
to write	I wrote	written	[rait, rout, 'ritn], *écrire.*

NOTES ON THE AUTHORS QUOTED

I. THE AGE OF ELIZABETH

Philip Stubbs (about 1583), a Puritan pamphleteer.

Christopher Marlowe (1564=1593), the earliest of the great Elizabethan dramatists.

William Shakespeare (1564=1616), still considered as the greatest writer of plays in the English language.

II. ROMANTICISM

Wiliam Wordsworth (1770=1850), a poet, who lived mostly in the Lake district, which inspired many of his poems.

Sir Walter Scott (1771=1832), a poet, novelist and historian. Many of his books *(Ivanhoe, Kenilworth)* are still popular with young people.

Percy B. Shelley (1792=1822), one of the greatest poets of the age, had a troubled and unhappy life; he died in a shipwreck.

Alfred, Lord Tennyson (1809=1892), a poet. *The Idylls of the King* is a long series of poems on the legend of Arthur.

III. THE XIXth CENTURY

Charles Dickens (1812=1870), a novelist. His most popular books are *the Pickwick Papers, David Copperfield, Oliver Twist, Nicholas Nickleby.* Some have been made into films.

Charles Kingsley (1819=1875), a clergyman, who wrote novels, historical novels, and poems.

William Morris (1834=1896), a poet, artist, and writer on social problems.

J. R. Green (1837=1883), in *the History of the English People,* showed his interest in the life of the humbler classes.

A. C. Swinburne (1837=1909), a poet and literary critic.

Oscar Wilde (1856=1900), born in Ireland. He wrote poems and plays; he died in Paris.

IV. MODERN TIMES

Sir Arthur Conan Doyle (1859=1930), wrote historical novels, and created the character of *Sherlock Holmes*, the detective.

Kenneth Grahame (1859=1932), mainly wrote on, or for, young people.

Sir James Barrie (1860=1934), was mainly a dramatist. *Peter Pan* (1904) made him very popular.

H. G. Wells (1866=1946), a prolific writer, is best known for his scientific romances. He was also interested in social problems.

Maurice Baring (1874=1945), wrote novels, poems, books of travel and tales.

Walter de la Mare (born 1873), wrote essays, poems and tales, many of which are about, or for, children.

Lytton Strachey (1880=1932), a critic and biographer.

D. H. Lawrence (1885=1930) was born in a miner's cottage. Some of his novels describe his native surroundings.

J. B. Priestley (born 1894), is a writer of essays, novels, and plays, many of which show his interest in Yorkshire, where he was born.

Victoria Sackville West (born, 1892), a poet, novelist and essayist.

James Stephens (born 1882), born in Ireland; a poet and writer of fairy stories.

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